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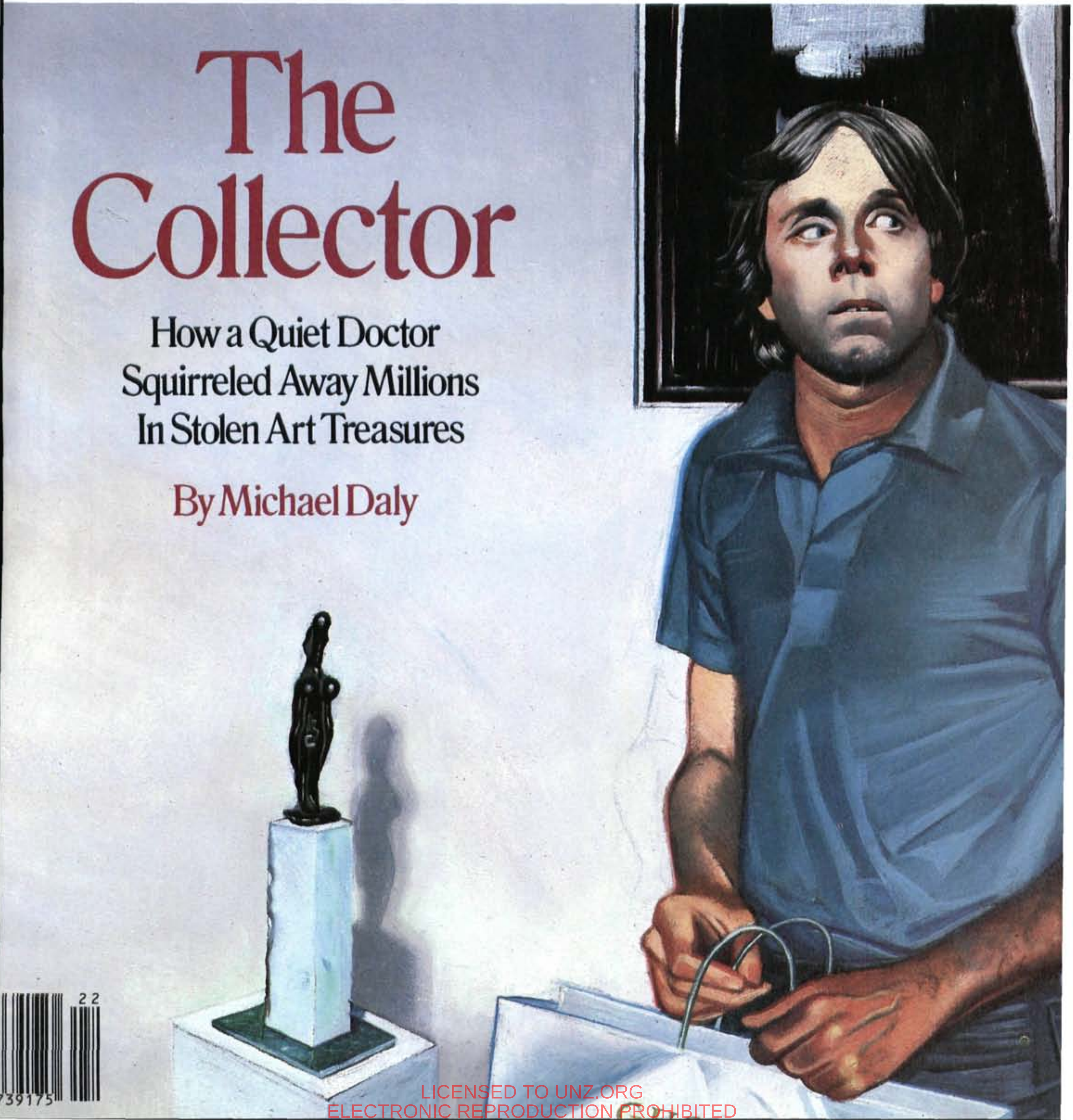
Michael Kramer on Scene in Central America

Second Weddings: Taking Another Chance on Love

NEW YORK®



The Collector

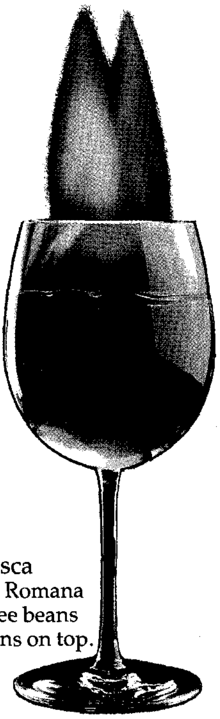
How a Quiet Doctor Squirreled Away Millions In Stolen Art Treasures

By Michael Daly

How do you enjoy Sambuca Romana when you run out of coffee beans?

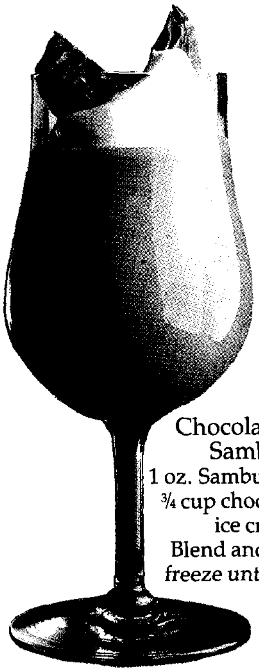
SAMBUCA ROMANA
Roma's Dolce Vita Liqueur
SAMBVCA ROMANA
PRODUCT OF ITALY
PALLINI Liquori S.p.A. ROMA

White Cloud
1 oz. Sambuca Romana
Club soda
Pour over ice
in tall glass.

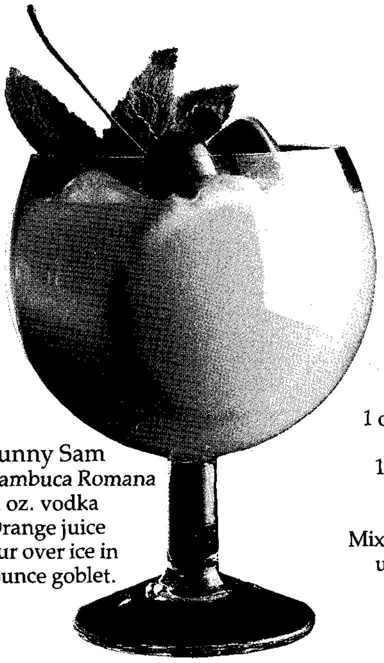


Con Mosca
1 oz. Sambuca Romana
3 roasted coffee beans
Float coffee beans on top.

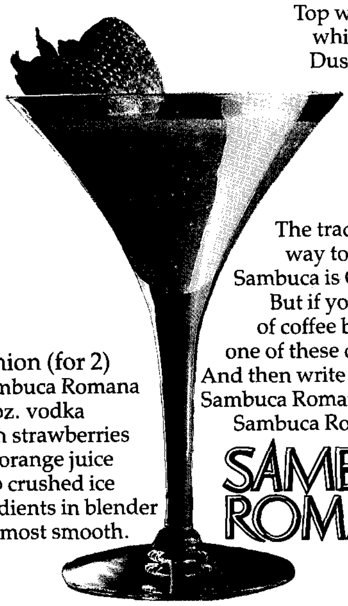
Romana
Caffe
1 oz. Sambuca Romana
¾ cup hot coffee
Top with sweetened
whipped cream.
Dust with grated
nutmeg.



Chocolate Chip
Sambuca
1 oz. Sambuca Romana
¾ cup chocolate chip
ice cream
Blend and serve or
freeze until serving.



Sunny Sam
½ oz. Sambuca Romana
1 oz. vodka
Orange juice
Pour over ice in
8 ounce goblet.



Reunion (for 2)
1 oz. Sambuca Romana
1 oz. vodka
12 fresh strawberries
6 oz. orange juice
⅔ cup crushed ice
Mix ingredients in blender
until almost smooth.

The traditional
way to drink
Sambuca is Con Mosca.
But if you're out
of coffee beans, try
one of these other drinks.
And then write for our original
Sambuca Romana recipe book.
Sambuca Romana 84 Pf.

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REGISTRY

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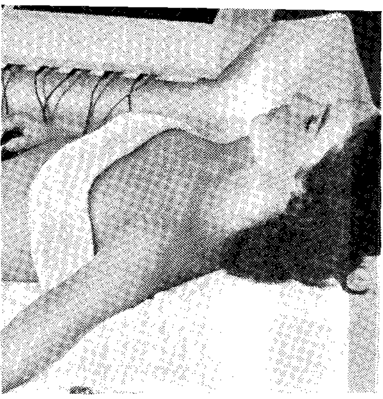
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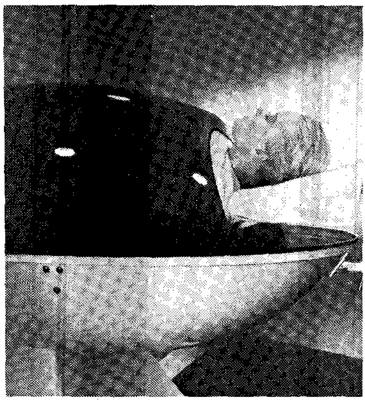
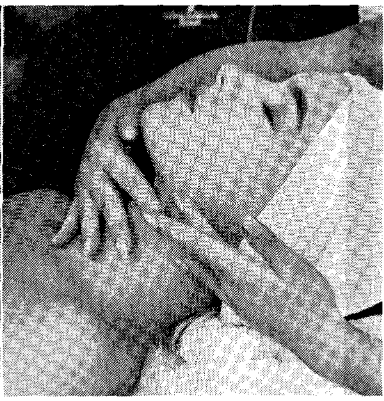
Steam: Relaxing steam eliminates toxins and impurities.


The Oxlender: A total body facial to revitalize and relax you.

Our Nutritionist: Individualized diet counseling and guidance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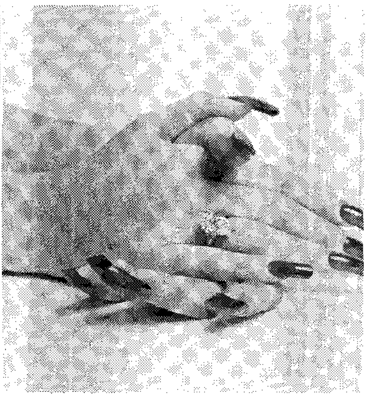
Jessica Nail Services: Nail treatments and manicures by the celebrated specialist

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Two exclusive new membership plans make it possible. Read on to find out how to give yourself…or someone you care about…the gift of a lifetime. Here's how it works:

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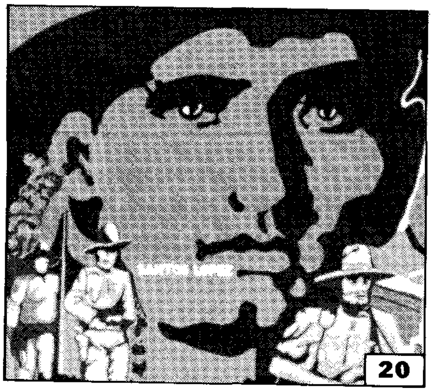
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A Quagmire Close to Home
By Michael Kramer

By maintaining that El Salvador, Nicaragua, and other tumultuous Latin-American countries are "symbols of our resolve" vis-à-vis the Soviets, the Reagan administration risks getting pulled into confrontations it doesn't understand and can't control. Michael Kramer reports on a five-nation tour in which he talked to everyone from Alvaro Magaña, El Salvador's new president, to Angelina Centeno, a peasant woman whose son was taken away by Salvadoran troops. His conclusions are troubling.

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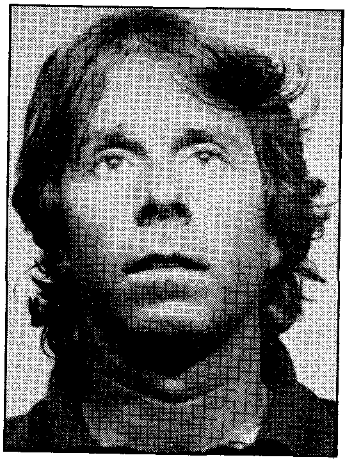
The Collector
By Michael Daly

It was a collection brimming with big names—drawings by Willem de Kooning, sculptures by Henry Moore, works by Picasso, Calder, Nevelson, Degas. Almost all the pieces, however, were strangely small in scale. Police say they have an explanation for that aesthetic. According to detectives, the collector, a quiet Philadelphia doctor named Frank Waxman, stole many of the pieces from New York's most prominent galleries and others across the country—assembling, in the end, the largest known cache of stolen art in the world.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Taking Another Chance on Love
By Deborah Haber

Love *can* be lovelier the second time around, and so, many hope, can marriage. If you and your new prospective consort are planning a second connubial event, here are some words of advice about propriety—whether the bride should wear white, whom to invite, how to include both sets of children—as well as the special problems posed by interfaith ceremonies, plus some suggestions for tasteful settings in which to tie the knot again, stylishly and lastingly.

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A mysterious new disease has begun to afflict members of the homosexual community. No one knows what causes it, how to cure it, even precisely what it is. But the deadly condition, which involves a collapse of the victim's immune system, is claiming lives faster than legionnaires' disease and toxic-shock syndrome combined. Of particular significance to New Yorkers is that more than half the epidemic is concentrated in the metropolitan area. Now it is spreading rapidly to the straight community as well.

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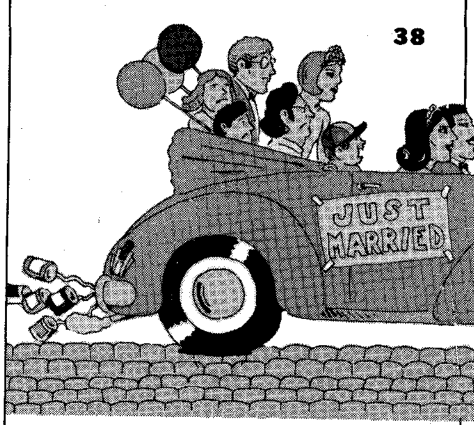

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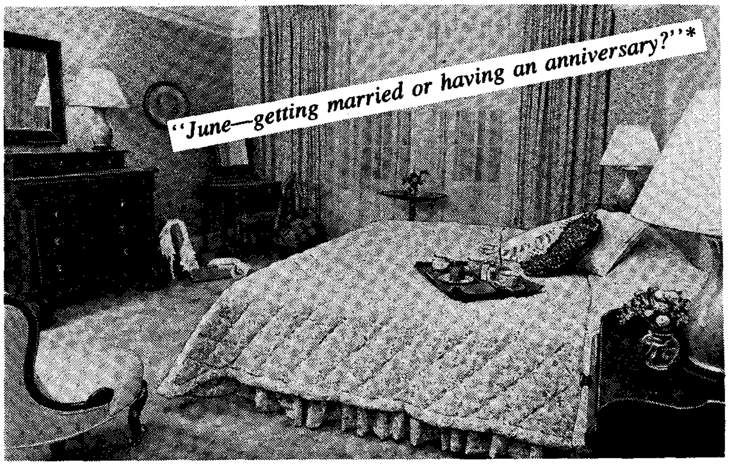

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Announcing the Inaugural Season for Paquet Cruises' bright new acquisition the S/S Rhapsody: sailing Nov. 21, 1982 on a series of 7-day cruises from Miami to the western Caribbean, two (spring/fall) 14-day Trans-Canal cruises & a series of 7-day summer Alaska cruises.

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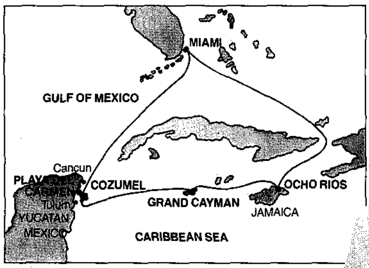
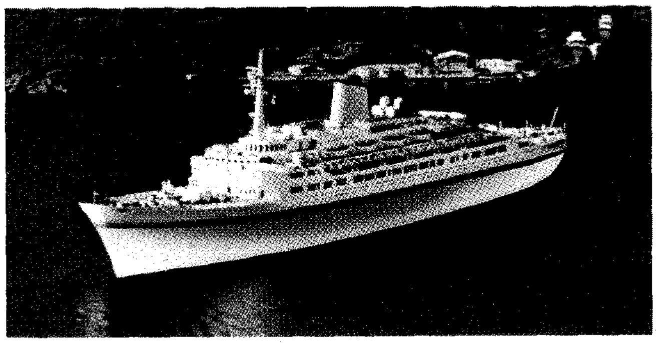


From Miami: 7-day cruises. 4 ports–including the Yucatan!

French chefs–& free wine at dinner every night!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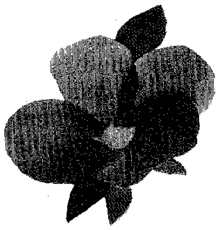
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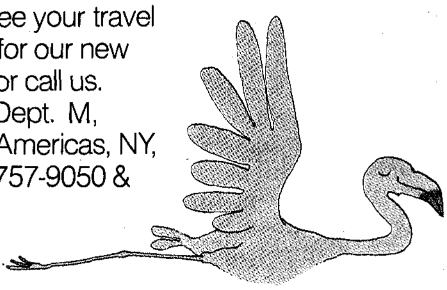
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LETTERS

Fun Couple

IN "THE IMPORTANCE OF BEING HENRY" [May 10], Marie Brenner writes, "He sits on the board of Twentieth Century-Fox, but 'that's just for fun, because Jerry Ford asked me to.' " Breezy Henry neglected to add that besides the fun there was also the inducement of $50,000 a year.

Fritz Gold
Manhattan

I BEG TO DIFFER. NANCY KISSINGER IS not "an ideal roommate to find sharing your suite at Smith." She's the type of friend you made surviving a temporary double at Mount Holyoke. Furthermore, she is yet another distinguished example of the old adage "Smith is to bed, and Mount Holyoke is to wed."

Wendy Wasserstein
Manhattan

Collector's Item

BEING IN THE COLLECTIONS END OF MY company, and having just heard my twentieth "The check is in the mail" today, I want to offer plaudits to Jack Egan for bringing this very distressing situation to everyone's attention ["The Bottom Line," May 17]. I hope the article will make some of these companies realize we have caught on to their delay tactics. Also, the most important statement is about the desirability of not driving the debtor into bankruptcy. Sad but true, Reaganomics has not figured out a way to avoid this terrible economy crusher. P.S. The check for my subscription renewal is in the mail.

Michael J. Grabauskas
Harrisburg, Pa.

Healthy Profits

WHILE RODALE PRESS'S REFUSAL TO ACcept tobacco advertising is commendable ["On Madison Avenue: Rich and Wholesome," by Bernice Kanner, May 10], other aspects of its advertising policy may not "contribute to the good health and well-being" of its readers. The May issue of Rodale's *Prevention* magazine includes 45 pages of advertising for high-potency vitamins, mineral tablets, and other "food supplements" ranging from bee pollen to papaya enzyme to something called Beta-Max, which is evidently yeast with five substances added to it, none of which is related to home video equipment. Medical authorities agree that most people do not need such things, and warn that excess doses of vitamins and minerals can be toxic. Also, the Food and Drug Administration recently warned physicians about the "unknown but often substantial" levels of the poisonous heavy metal lead in bone meal and dolomite, two "supplements" regularly advertised in *Prevention.*

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017.*

Kathleen Meister
Research associate, American Council
on Science and Health
Manhattan

Suffering Little Children

GERI BRIN'S ARTICLE "FINDING THE Right Pediatrician" [May 10] incorrectly implies that the best and most available substitute for the grandmother when it comes to advising mothers about a child's emotional development is the pediatrician. Pediatricians are trained to treat a child's physical condition, but they are not specialists in emotional development. The physician who, for example, tells parents that what they do instinctively will not hurt their babies should know that adequate parenting is a matter of learning and emotional stability rather than instinct. A parent who suspects that a child is having emotional problems would be well advised to check it out with a qualified child therapist rather than accept bland assurances that the child will "grow out of it."

Richard Trachtman, Ph.D., C.S.W.
Director, the Single Parent
Consultation Center
Manhattan

I AM A BLACK PEDIATRICIAN PRACTICING in the Brownsville section of Brooklyn. Your article was helpful, but it gives the false impression that there are no competent pediatricians outside of Manhattan, affiliated with non-Manhattan hospitals. Also, I think it should have touched on a growing subspecialty of pediatrics that is currently in the news and for which there is a growing need, that of adolescent medicine.

Darryl O. Morton, M.D.
Brooklyn

ALTHOUGH LAYMEN MAY HAVE VALUable opinions about a doctor's personality or office décor, they should not be asked to evaluate a doctor's competence. For example, Nanette Knaster may really think that the decongestant prescribed for her child's stuffy nose was actually recommended to make her, the parent, feel better, but I seriously doubt that any competent pediatrician would prescribe any drug to "relax a needlessly worried parent." Most likely, Dr. Stone prescribed the decongestant to prevent a middle-ear infection.

Naomi Neft
Manhattan

Letter of the Lawyer

LALLY WEYMOUTH CITES "MANY KNOWLedgeable attorneys" for the proposition that Claus von Bulow's appeal will "not involve important legal issues" and quotes "one of the country's leading criminal lawyers" to the effect that "he isn't going to make it" ["Intelligencer," May 10]. Without wishing to debate the merits of my client's very substantial appellate issues in the "Letters" column of *New York* Magazine, I cannot resist the observation that a lawyer who has not read the record of the trial can hardly be characterized as "knowledgeable" on the appellate issues. Nor would very many "leading" lawyers hazard a prediction on the basis of newspaper accounts. Fortunately for the interest of justice, Claus von Bulow's appeal will be decided by a court that has read the entire record and not just the accounts of the trial written by Lally Weymouth and other journalists.

Alan M. Dershowitz
Cambridge, Mass.

A Knight at the Opera

I WOULD LIKE TO TAKE EXCEPTION TO the comments in your "Letters" column concerning the New York City Opera [May 17]. I have been a performing member of the N.Y.C.O. for 38 years. Beverly Sills works more than twelve hours every day in behalf of this company. Every opera director has a great many problems, more than the general public could possibly know. The track record is not always perfect. But if one mentions the failures, then one must be fair and mention the triumphs as well. In the past season, there were some excellent artistic achievements: *The Cunning Little Vixen, Ariadne auf Naxos,* the "Live From Lincoln Center" *Lucia di Lammermoor, I Puritani,* the revivals of *Susannah* and *The Student Prince,* and more. I need not remind anyone that Miss Sills has never been a failure in any undertaking in her long and dazzling career. So I ask you all to give her time and support, and she will triumph here as well. The fall subscriptions are at the highest level in the history of the City Opera, and we members of the company feel most fortunate to have this great lady at the helm. God bless her!

Jack Harrold
Manhattan

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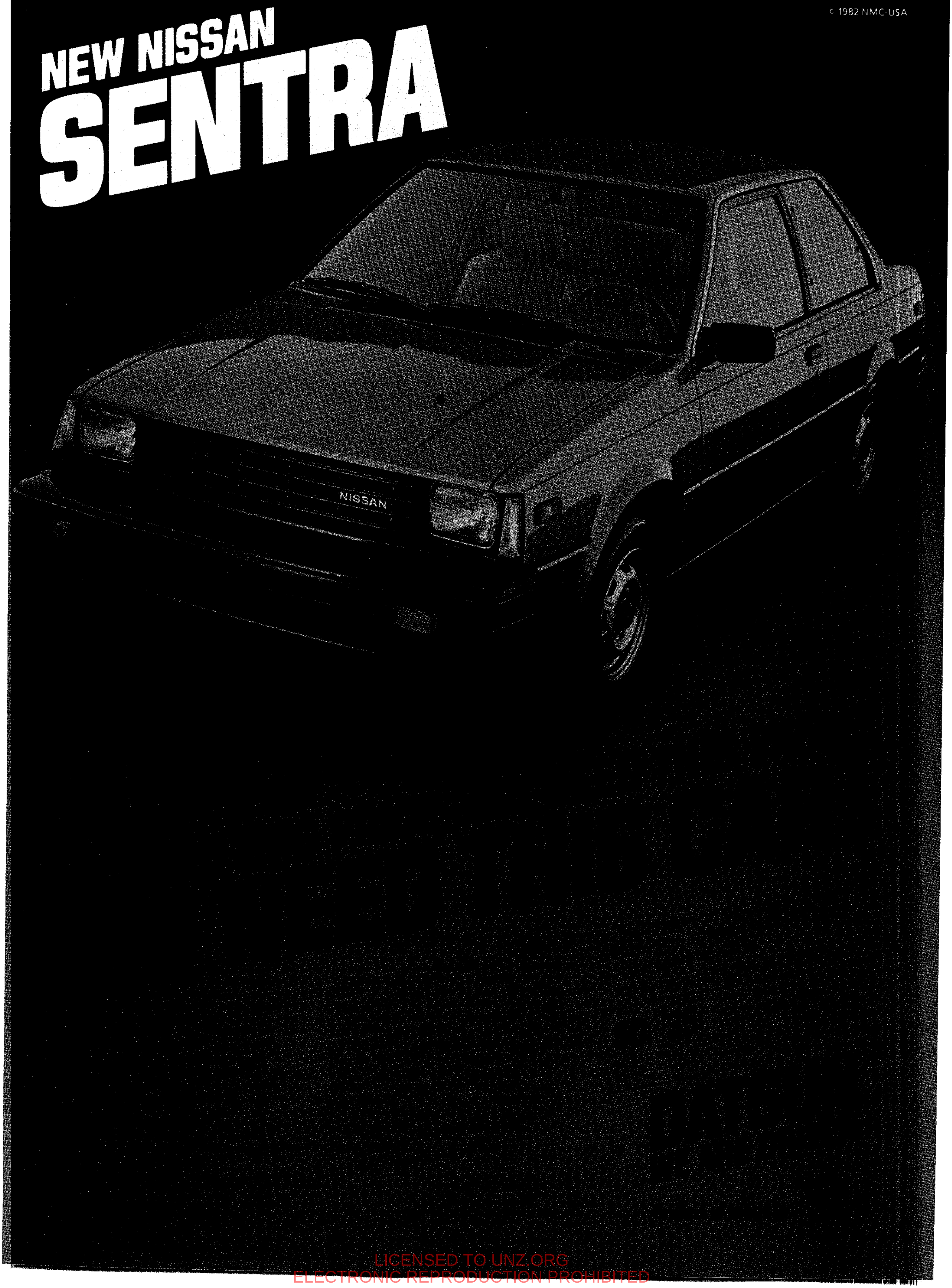
NEW NISSAN
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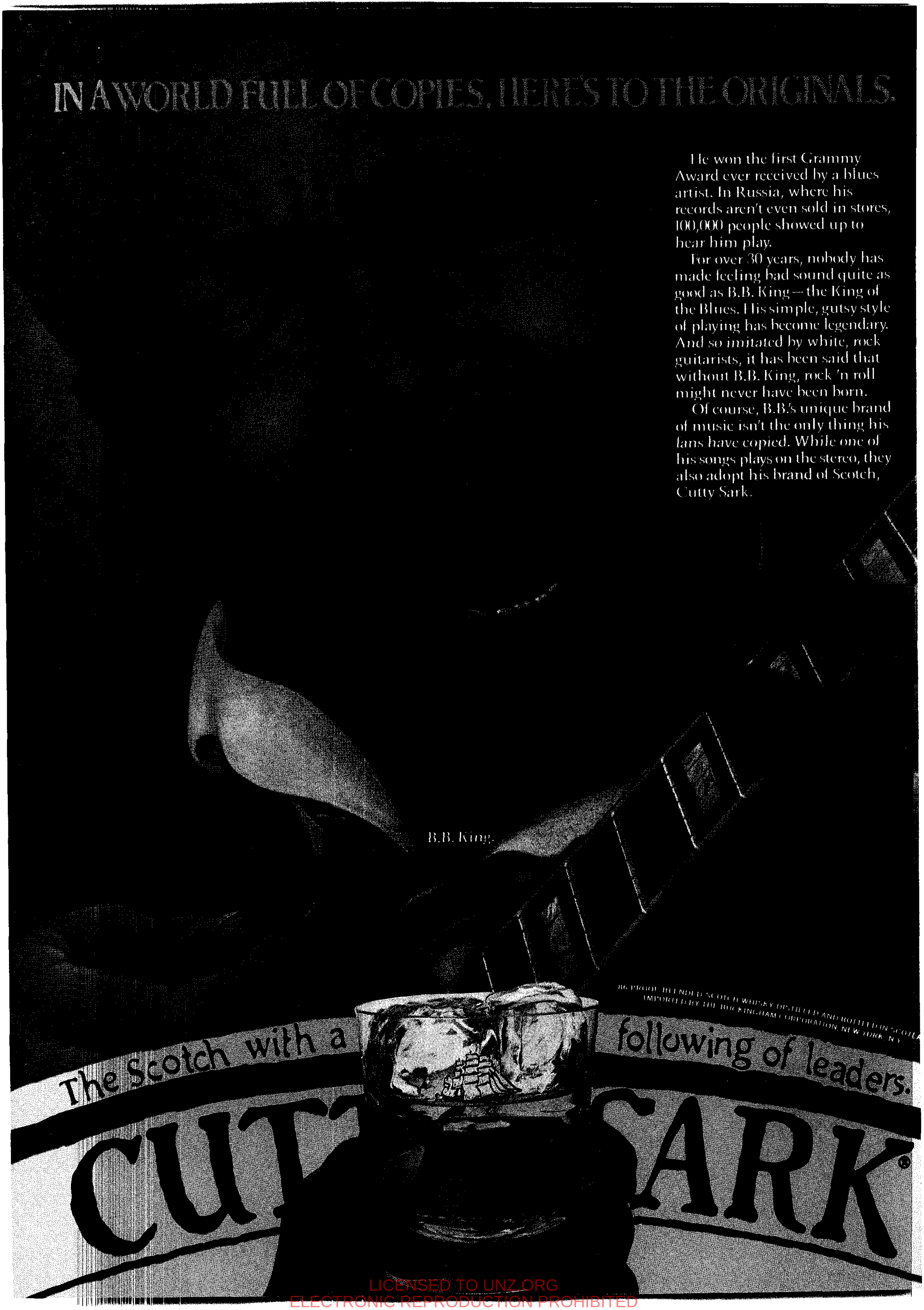
IN A WORLD FULL OF COPIES, HERE'S TO THE ORIGINALS.

He won the first Grammy Award ever received by a blues artist. In Russia, where his records aren't even sold in stores, 100,000 people showed up to hear him play.

For over 30 years, nobody has made feeling bad sound quite as good as B.B. King—the King of the Blues. His simple, gutsy style of playing has become legendary. And so imitated by white, rock guitarists, it has been said that without B.B. King, rock 'n roll might never have been born.

Of course, B.B.'s unique brand of music isn't the only thing his fans have copied. While one of his songs plays on the stereo, they also adopt his brand of Scotch, Cutty Sark.



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INTELLIGENCER

Hollywood's Pizza Chic

WHAT'S DRAWING CELEBRITIES like Mary Tyler Moore, David Begelman, and Goldie Hawn away from Hollywood's exclusive Ma Maison? Pizza—as served up at an average of $8 a portion by Wolfgang Puck, the restaurant's former head chef.

A Los Angeles *Times* restaurant critic has called Puck's new hot spot, Spago, "the latest, the smartest, the in-est," and the wave of the future. And, while the menu includes some fish and poultry, Hollywood scene-makers said it's the pizza specialties that account for the Rolls-Royces (21 on a recent night) in the parking lot.

Puck: *Nouvelle Pizza Hut.*

"We have pizza with Santa Barbara shrimp, pizza with duck sausage, Jewish pizza with smoked salmon, sour cream, dill and caviar, and, because baby lamb is in season, pizza with lamb sausage," Puck told *New York*. "The whole concept is really California."

Puck claimed he'd brought his old Ma Maison clientele with him. Ma Maison's owner, Patrick Terrail, retorted, "Spago was well timed because of the economy, but it's just an elegant Pizza Hut. David Begelman was *here* the other night. I think they're just a big flash in the pan."

House Not Leaping to Holtzman's Defense

WHEN THE SUPREME COURT ruled, in 1979, that congressmen and their staffers can be sued for libel over remarks they make to reporters, Elizabeth Holtzman, a representative at the time, was almost immediately slapped with a $12.5-million suit by a New York food vendor. Nearly three years later that case has created a dilemma on Capitol Hill.

Holtzman, now the Brooklyn district attorney, had been assured that the House had an interest in the constitutional issues raised by the controversial Supreme Court decision. And a committee agreed to spend $25,000 for her costs in defending herself against the suit—filed by a firm she'd accused of shady bidding. It was assumed that if the tab went higher, this, too, would be met by House funds.

Liz: *Out in the cold.*

But last month Holtzman's lawyers were told that though they had complied with a stipulated billing rate, the House would foot only $50,000 of the total $83,500 bill.

"The committee was concerned about escalating costs," said Stan Brand, counsel to the House clerk. "But if potential litigants know the committee will only pay a certain amount, they'll be encouraged to sue."

Brand said that he and a Senate counterpart have been defending staff and legislators hit with similar suits. "But there'll always be cases where a person will have to retain outside counsel," he said. "People here are already scared [of speaking to the media], and the Holtzman case will be one more concern."

Saudi Influence At Baylor?

A MEMBER OF MICHAEL DEBAKEY'S world-famous heart-surgery team has charged that he was banned from some highly profitable work because he is Jewish.

Since 1978, Houston's Baylor College of Medicine, where DeBakey is chancellor, has been sending heart specialists to Saudi Arabia. Physicians earn about $100,000 for three months there, and Baylor is also paid, said a source.

But Baylor anesthesiologist Stuart Linde claimed in a suit that he was barred from the program because of his religion. "He came to this country from South Africa to avoid this sort of thing," a source close to Linde said.

The school replied that Baylor has a "strong policy of non-discrimination." But in court papers it contended that, hypothetically, had it assigned Jewish physicians to Saudi Arabia, that country would have refused to let them work.

Anna Bond and the Melting Pot

"BOND IS BACK," AS THE WNBC-TV ads put it, but not without some hard traveling. Sources disclosed that anchorwoman Anna Bond left behind a career in the Southwest after confusion about her skin color.

In 1980, Bond quit WABC and became an anchor for the Houston NBC affiliate, KPRC. But by her account the writing was on the wall from "day one."

"The rumor was that the station did a whole word-of-mouth publicity campaign before I got there [to the effect] that I was black," Bond told *New York*. And a February 1981 *Houston City* magazine story said she might have improved KPRC's poor showing in the black community. But Bond explained in the article that she was actually Indian, English, Spanish, and Italian. "The reaction at the station was 'What!' " said one TV insider.

Nine months later, Bond's contract was not renewed. The station insisted that it was just a ratings-induced shake-up, but some apparently suspected otherwise—and Bond herself questioned the news director, Bill Goodman: "She brought up the *Houston City* magazine article," he said.

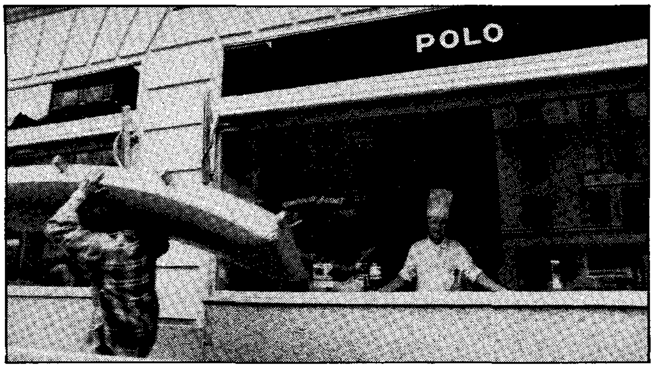
Bond: *Black-and-white issue.*

After her departure, Bond told the Houston *Chronicle*, "I was an embarrassment to them . . . because I was hired for reasons that had nothing to do with my ability." She now maintains that by that she meant that she was hired because "they needed a woman and a New Yorker." And at press time Bond informed *New York* her father was a Sephardic Jew and her mother's father was a Jamaican black. Whatever the case, Bond *is* back.

BY SHARON CHURCHER

Photographs: left, Tom Zimberoff/Sygma; center, Fred McDarrah; right, U.P.I.

Polo Lounge: Deco Demolition



History: *Emptying the Polo Lounge.*

AFTER ALMOST A HALF-CENTURY of celebrated Art Deco elegance, the Westbury Hotel's Polo Lounge is being converted into what one of its managers described as a restaurant in the "European-modern" style.

The bar's murals and glass etchings of polo players will be retained, but its red-and-black banquettes and other fittings were sold at auction last week.

"This tears a little piece of my heart out," lamented architectural historian Christopher Gray. "It was one of the oldest intact restaurant interiors of real architectural interest."

But the Westbury's executive assistant manager, Hugh Hilary, argued that the Polo Lounge hadn't been fully renovated in its 46-year history. It will reopen sometime in late 1982, possibly under a new name.

WINS Strike: Who's Noticing?

SUPPOSE YOU STAGED A strike and no one noticed? That's what management is claiming about the impact of a walkout by the entire on-air staff at WINS, Westinghouse's all-news radio station, that began on March 1.

Westinghouse executives were pulled in to man the mikes, and last week, as the dispute seemed to be nearing an end, WINS general manager Tony Hirsh boasted, "We conducted a phone poll of 1,500 people. Only 54 knew there was a strike, and some weren't sure at which station."

Still, a recent independent survey, the Birch Report, suggested that since the start of the strike, rival all-news radio WCBS's share of the local audience rose 49 percent, while WINS's has fallen by 30 percent.

Stockman's Personal Credit Crunch

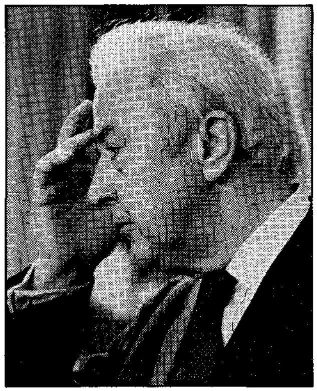
Stockman: *Overextended?*

IF ONE OF HIS RECENT SHOPPING excursions is any indication, David Stockman's personal finances seem to be in the same shape as the nation's—in the red.

President Reagan's budget director went into Joseph A. Bank, a Washington men's store, the other day and bought $800 worth of clothes, said a source. "But when he went to pay with his Visa card, it was overextended."

Stockman had no comment, but one of his aides said she'd heard the official was able to make his purchase by "splitting the amount between two of his credit cards."

Gene McCarthy's Least-Loved Poem



McCarthy: *The verse case.*

EUGENE MCCARTHY MAY think it's the last thing he needs in his fight to regain the Senate seat from Minnesota, but a poem mocking his state has just been published over his name.

The verse, which appeared in the May issue of *The Washington Dossier,* a widely read society magazine, is entitled "Today," and ends with the line "One gets so hungry and stupid in Minnesota." But the words were actually composed by Reed Whittemore, a modern, relatively obscure poet who merely lived in Minnesota for a while—and McCarthy is said to be furious.

The episode made it appear that McCarthy had stolen from Whittemore, explained a source. The candidate himself told *New York,* "I've got my own poetry. And I wouldn't steal *that* one."

Washington Dossier president David Adler said it was precisely because McCarthy is a talented amateur poet that the "big mistake" occurred. Both the former senator and Whittemore sent in poems for publication, and "they got mixed up in the batch."

'Othello' Goes for Blood

Jones, Hart: *Moor violence.*

WITH TONY VOTERS IN THE audience and *Othello* ending its run, Desdemona's death has become more gruesome than ever.

When Dianne Wiest played Othello's wife, star James Earl Jones just smothered her with a pillow. But when Jones's real-life wife, Cecilia Hart, replaced Wiest five weeks ago, Jones began to follow up the pillow sequence by stabbing her with a silver dagger.

Othello's production stage manager, Thomas Kelly, said that had nothing to do with impressing Tony voters or with Jones's sentiments toward his spouse: "James's feeling was that Shakespeare has a line saying Desdemona is not quite dead, so it would be an act of love to put her out of her misery after he smothers her."

Kelly added that the actor had also contemplated changing the scene in which Othello commits suicide simply by stabbing himself: "In the sixties, when he was playing Othello in New York, Jones used to impale Desdemona and have the sword run through him as well. But we decided you can go just so far."

Photographs: top left, Bob Sacha; top right, Wide World; bottom left, Dennis Brack/Black Star; bottom right, Martha Swope.

Sports Illustrated
POTVIN
5
SMITH
31

Photography by Tony Triolo for *Sports Illustrated*

New York's Finest.

It was their finest hour: The New York Islanders, by virtue of a 4-0 sweep of Vancouver, had iced their third straight Stanley Cup.

It was a feat accomplished by only two other teams in National Hockey League history; and the kind of performance that dynasties are made of.

Meanwhile, as the Islanders' Cup was running over, the Los Angeles Lakers' playoff hopes were running high: They swept the San Antonio Spurs on their way to the NBA Finals.

And, down at Pimlico, Aloma's Ruler —under the remarkably cool guidance of 16-year old jockey, Jack Kaenel—was running away from the field to take the 107th Preakness.

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The Bottom Line/Jack Egan

CASHING IN

Companies With Capital

POLAROID STOCK HAS BEEN A REAL DOG for investors ever since it hit its all-time high of $149.50 ten years ago. It has never begun to recover, and lately it has been trading at around $19 a share. However, a close look at the company's balance sheet for the end of 1981 reveals that Polaroid has $10.10 a share, or more than half the market price of its stock, in cash on hand. Polaroid's working capital—its current assets (including cash) minus its current liabilities—comes to $22.81 a share.

Twelve That Are Loaded

COMPANY	STOCK PRICE PER SHARE (MAY 5, 1982)	CASH AS A PERCENTAGE OF PRICE	WORKING CAPITAL AS A PERCENTAGE OF PRICE
Bassett Furniture	24.38	40.70	76.04
Bayuk Cigars	5.75	218.87	182.90
Bendix	54.63	54.29	99.11
Chelsea Industries	10.00	79.61	220.28
Firestone Tire & Rubber	10.63	56.19	103.36
Jewelcor	4.38	40.30	218.68
Jonathan Logan	15.00	63.61	159.84
National Presto Industries	34.50	65.04	96.29
Olla Industries	13.13	88.28	124.08
Playboy Enterprises	8.38	36.40	90.86
Polaroid	19.38	52.12	117.74
Sybron Corp.	19.38	41.56	104.15

Source: Oppenheimer & Company.

Thus, $19 spent on a share of Polaroid will buy you the equivalent of $3 more in cash and assets that can be converted into cash than you're paying for. And that's not counting another $10.13 worth of plant and other fixed investment.

Polaroid is just one stock in a fascinating new study, "Cash, Cash, Cash ... Anyone?," published by Oppenheimer & Company. Oppenheimer vice-presidents Norman Weinger and E. Michael Metz have screened all publicly traded stocks to assemble a list of 74 companies that are sitting on massive hoards of cash or are otherwise highly liquid and therefore make potentially appealing investments.

At a time when slumping sales, plunging profits, and high borrowing costs have left many businesses severely strapped for cash, a number of firms are in the catbird seat. "An accelerating frequency of liquidity problems is drawing greater attention to the condition of balance sheets," the report explains. "The companies in this screening have particularly strong cash positions that, in addition to aiding survival in this difficult period, also enable management to take advantage of sharply depressed prices to make acquisitions or to shrink capitalizations. Simultaneously, entrepreneurs looking for leveraged buyouts or other opportunities may find companies with large cash positions particularly attractive targets." In other words, the companies can expand without borrowing, can buy assets that are currently underpriced, and make excellent takeover possibilities.

To look only at a company's cash on hand can be misleading. A company might be hoarding cash even as it teeters on the brink of bankruptcy. Or it might be selling off properties to accumulate cash because it expects large operating losses. The Oppenheimer analysis applies a number of criteria to winnow out such businesses, leaving on the list companies that are likely to appeal as takeover targets or that can use their cash and assets to make acquisitions and improve operations.

To qualify for the list, a company must have had cash as of its most recent reporting equal to at least 35 percent of the market price of its stock as of May 5, 1982. Its working capital must exceed 75 percent of the stock's price. And the shares must be trading at less than the company's book value, or what the company would be worth if it were liquidated and its debts were paid off. Companies that have large amounts of debt and are highly leveraged are eliminated. Total long-term debt must be less than 80 percent of a company's book value. Finally, only firms whose total outstanding stock is worth more than $10 million are included. Smaller businesses can be hard to trade.

The Oppenheimer approach is really nothing new. It reflects the emphasis on the strength of a company's balance sheet that lies at the core of Graham and Dodd's *Security Analysis*, the classic text on the subject. Most stock pickers today focus on a company's earnings potential, both for the current year and for the more distant future. However, projecting earnings is particularly difficult in a period like the present. Witness the wholesale revisions of earnings forecasts that have been taking place.

"No one can forecast earnings right now, and you can't buy a stock based on your expectation of 1982 earnings," says Metz. "You can buy on a forecast of survivability, and on the basis of values on the balance sheet. This uncertainty is likely to create unusual inefficiencies in the market, for who can really say what a company is worth just based on earnings? On a balance-sheet basis, the companies we have come up with are definitely undervalued."

It's possible that a company on the Oppenheimer list will decide to buy shares of its own stock to reduce market capitalization. Or management might decide to "go private" and buy up all outstanding shares. Either action could bring shareholders big profits.

An undervalued, cash-rich stock is not automatically assured of a price rise. Undervalued stocks can stay that way a long time, until their true worth is recognized by investors. That may take years. And Oppenheimer cautions that its list does not represent stock picks—investment decisions must be made on a close analysis of what problems may lurk behind what appears to be a healthy balance sheet. The investor is therefore advised to use the list as a starting point, and to seek other information and analyses in order to reach sound investment decisions.

The same caveat holds for the dozen names on the accompanying chart,

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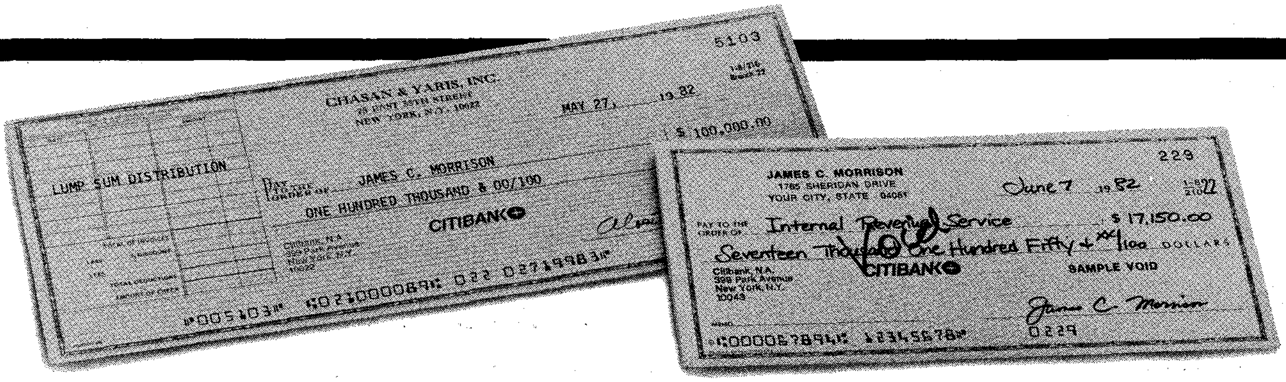

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which were culled from the report. These companies do not necessarily have the largest proportions of cash or working capital on Oppenheimer's list, but they all have interesting investment potential and a high degree of liquidity.

☐ Bassett Furniture Industries, with cash representing 40.7 percent of its market price, is one of the country's leading home-furniture manufacturers, and appears ready for a strong earnings advance when the recovery comes.

☐ Bayuk Cigars, which is being liquidated, has more than twice its market price in cash—the highest ratio on the list. Warren Buffett, head of Berkshire Hathaway and one of the country's most astute investors, recently bought 5.7 percent of Bayuk.

☐ Bendix, one of the best-known companies mentioned, recently bought 7.2 percent of RCA. There has been talk that Bendix chairman William Agee wants to turn his company into an investment conglomerate like Teledyne, buying a 20 percent interest in each of a number of companies. Its strong cash position makes this a possibility.

☐ Firestone Tire & Rubber, another strong company, recently held discussions about buying RCA's Hertz car-rental unit. Firestone withdrew, but the company clearly has the capability to make some major acquisition that could markedly increase its profit potential.

☐ Playboy Enterprises' problems have been well publicized, and some readers may be surprised to see it on this list. But since the company has sold off most of its hotel operations it is highly liquid. There has been speculation that Playboy may go private, buying all its own shares.

☐ Olla Industries, a handbag manufacturer, may also go private.

☐ Sybron Corporation is drastically restructuring its operations and getting rid of marginal units to increase its profitability.

☐ National Presto, a manufacturer of kitchen appliances; Chelsea Industries, a mini-conglomerate; Jewelcor, a jewelry retailer; and Jonathan Logan, a major clothing manufacturer, are all attractive companies laden with cash and could turn out to be takeover candidates.

☐ Polaroid, as the Oppenheimer report notes, "represents an unusual investment opportunity in that companies of such technological capability rarely sell at so conservative a relationship to balance sheet values."

They Saw It Coming

HATS OFF TO THOSE ECONOMIC CASSANdras David Stockman and Republican congressman Jack Kemp, for the most prescient forecast of the last two years. As Morgan Stanley monetary economist H. Erich Heinemann recalls in his latest report, Kemp and Stockman warned then incoming president Reagan in the fall of 1980 that the "momentum of short-run economic, financial, and budget forces is creating the conditions for an economic Dunkirk during the first 24 months of the Reagan Administration."

The main problem, they correctly saw, was that Reagan would get "an initial economic policy package that includes tax cuts but does not contain *decisive, credible elements* on matters of outlay control, future budget authority reduction, and a believable plan for curtailing the Federal government's massive direct and indirect credit absorption." Such a program "would almost ensure that high interest rates would hang over the economy well into the first year, deadening housing and durables markets, and thwarting the industrial capital spending boom required to propel sustained economic growth." The 24 months aren't over yet, but the Dunkirk that Stockman and Kemp predicted is already more than a specter.

Maybe President Reagan, who keeps claiming that no one in his administration or anywhere else foresaw the current recession, should ask Stockman and Kemp what will happen next. ■

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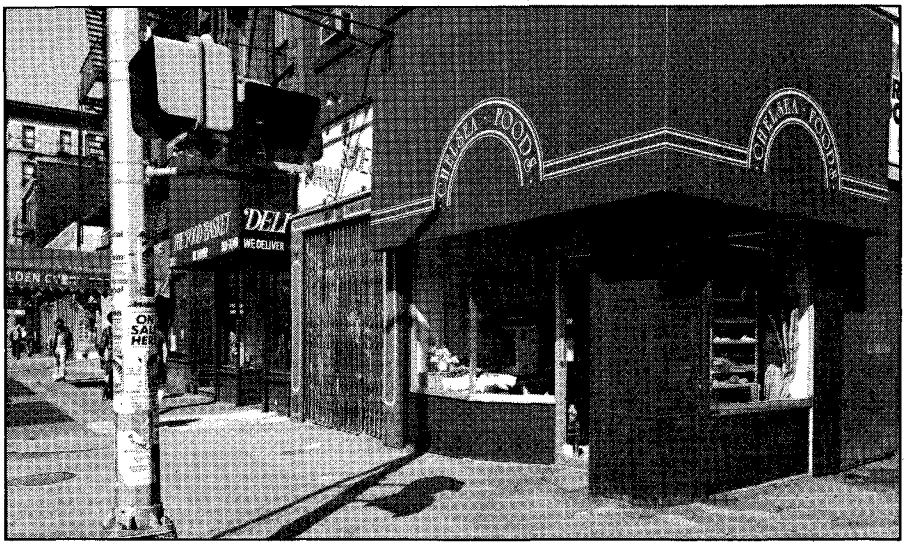
A NEW CHELSEA MORNING

Block Busters

VERY SLOWLY THE NEW CANOPIES APpear, shiny prophets of the neighborhood's vicissitudes. A patisserie springs up next to a dingy laundromat. A charcuterie takes the place of a sad café. The resident Koreans diversify to raw cashews, endive, tofu, honey from all lands. At the corner of 20th Street and Eighth Avenue, the Milanese look flourishes in an epicure's paradise, and the street dwellers of Chelsea, its gentle winos, box sitters, and Latin gossips, stare into the windows and marvel at the turnings of an oversize pasta machine. On this block, change is in the air and, for many, a dirty word: gentrification. For others, the spirit soars with each soaping of the glass. For years, this city block—between 20th and 21st Streets—had been the province of the poor. Always the two Miltons had been kings. Milton No. 1, on the west side of the block, purveys (very) used furniture. On the east, Milton No. 2 sells unused mattresses, at Town Bedding and Upholstery. Now the two Miltons stare across Eighth Avenue at each other, uneasy survivors in a Chelsea DMZ.

As Chelsea goes, so goes the block. The rents ascend to the stratosphere. The poor move out, the middle class moves in, as is the city way. And the merchants eye their neighbors: a Salvation Army thrift shop, a numbers parlor, Gigi's Cigarettes and Head Shop, Adorn Glass, the Golden Curry Restaurant, the 8th Avenue Laundromat. How long before the weak are driven out? Analogies are made to Columbus Avenue a decade ago. Rumors fly up and down Eighth Avenue: The newsstand's rent jumped from $300 to $1,500 a month; $250,000 is being spent on the bistro opening next to the boarded-up Elgin Theater, the new home of the Eliot Feld Ballet company. And the elegant Chelsea Foods, open only two months, is already expanding, taking over the defunct Swanky Shoes—"Sleazy Shoes," the neighbors called it—and will install a bigger kitchen, more space for frittatas, caviar, Italian cheese, and a cappuccino bar.

It is all still very early. Urban anthropologists might study this block as the first anchors settle in. Betty Boldt was the pioneer. She is young—34—and as feisty as she is pretty, a product of Chelsea and its P.S. 33. Her heart always harbored an ambition: She longed to be a pastry chef. Five years ago, the Hunter graduate became an apprentice in the kitchens of the Connaught. "Nothing prepared me for that. I mean, I had seen pictures in *Gourmet* magazine of tiled walls and copper pots hanging down, but there, in London, there were 50 chefs, and everything they did was a work of art." She trained as a *commis* chef, one up from an apprentice, and spent days making pulled-sugar roses, trifles, and petits fours, or working the salad shift in the *garde-manger*. "The highlight came one day when I was working in salads and I got a call over the intercom: 'Lobster salad in an avocado pear. Make sure it has a lot of truffles. It's for Princess Grace.' "



Alta cucina: *Where sleaze once flourished, pasta grows on Eighth Avenue.*

Back in New York she dreamed of her own shop. "Everybody told me I was crazy to think of Chelsea," she says. "They all said, 'Go to the Upper West Side.' " She couldn't afford the rents. Meanwhile, she baked brownies for the Public Theater. Then the tiny storefront on Eighth Avenue opened up. That was in 1980. "It was summertime. There was no air conditioning. I was my own porter. People here didn't know what to make of a cake that sold for $5. All the people with money were away till fall."

Then a miracle for Betty and her shop, Bett's Best. Her brownies were named the city's richest ("Brownie Points," September 8, 1980). The neighbors flocked to get her cheesecakes, chocolate-chip cookies, lemon Bavarian cream. Even Milton No. 1 started trading his chipped Meissen bowls for Betty's deluxe blackout cake. Her status made her the magnet of all neighborhood news: It was Betty who first relayed the news about the imminent arrival of Chelsea Foods.

"The Israelis are folding," she said one day several months ago. "The Israelis" referred to Jonathan and Jonathan, partners in the Cafe Sesame, formerly at 20th and Eighth, a doomed venture from the start. One of the Jonathans made soufflés with the texture of potato latkes. His soul was never in his lonely restaurant—his ambitions ran to falafel carts. Jonathan and Jonathan argued constantly. Their few customers were subjected to the partners' personalities served up with the hummus and the matzo-ball soup. The Cafe Sesame is now an unpleasant memory. In its place has come this quasi-Milanese outpost of infinite tortellini, Chelsea Foods.

Its backlit awning appeared in March. Uptown types were seen scurrying in and out. Betty Boldt telegraphed reports: Three guys are coming in who *really* know about food, she said. The three were Frank Furtivo, John Risser, and Ray Wheeler. Furtivo had owned a three-star restaurant in Montreal and created boutiques—the Charleston Shop among them—for Lord & Taylor. John Risser had cooked for Glorious Foods. Ray Wheeler, from North Carolina, ran a reading lab in the South Bronx—he had the benign disposition necessary to run the shop. All three lived in the neighborhood and loved it—they had the blind faith in their enterprise of the true Chelsea-ite.

Furtivo attacked "the visuals" with the zeal he had formerly lavished on Lord & Taylor's specialty shops. Open tins of shallots, artichokes (out of season), and perfect new potatoes crowded the Art Deco counters, along with plat-

Photograph by Wolfgang Hoyt/ESTO.

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ters of braciola, cioppino, and freshly carved leg of lamb. It has been mobbed since opening day. "We've gotten to our projections for the eighth month in the second month," Furtivo says. "We had to turn down the Obie dinner because we just don't have the kitchen to serve 600 people."

Soon they will. Swanky Shoes, just next door, is another memory. Michael, the proprietor, always had a future that was in doubt. Discount Andrew Gellers and Indian minaudières couldn't make it here. A few weeks ago, Michael loaded up his Plymouth with the dusty carpets, polyester dogwood trees, and the leftover size 4s, the effluvia of the failed.

For the block, this is failure No. 3. The case of the Chelsea Pure Food Market has titillated the neighborhood all spring. Chelsea Pure Food Market was an institution of sorts, an eclectic assortment of deli standards and Latin condiments, oversize avocados, and Häagen-Dazs, sold in an atmosphere that was far from pure. John and Frank, two brothers, ran it, although John's primary interest in life seemed to be the managing of his rock band. Several months ago, the Chelsea Pure Food Market's aluminum shutters stayed down. "They're renovating," Betty Boldt reported. "They're trying to upgrade for the neighborhood."

In fact, this turned out not to be the case. In the middle of the night, a truck was sighted loading everything up, and after more years than anyone can remember, Chelsea Pure Food Market vanished, as did its avocados, Budweiser, and Café Bustelo, just like that. Now another awning has taken its place: THE FOOD BASKET. The new adventurer in the DMZ is Betty Boldt's friend Stuart Peller, experienced in wholesale bagels and midtown coffee shops. Stuart Peller says, "I'm really trying to spiff up this place." High-tech lights have been installed, a new floor, new walls. This Stuart is a specialist: "I have a salad background," he says. Stuart also lives in the neighborhood and is well aware of its peccadilloes. "There was no place to get a decent shrimp-salad sandwich on the whole block," he says. Stuart has changed all that.

A few of the new expansionists lack Stuart Peller's vision. Take the case of the friends of the Yims. The Yim family owns the block's vegetable stand. Next door was Gus's Coffee Shop, a black hole of jelly doughnuts and dark booths, peopled only by an occasional Greek. The Yims urged this venture onto friends. Gus's sign came down, and the new one appeared: COFFEE SHOP, CHINESE FOOD, in English and Chinese. For weeks, the windows remained murky. Word of imported chefs, dropped ceilings, and new tables circulated. When the windows were finally cleaned, the locals peered inside: Same jelly doughnuts, same chemical ice cream and gloomy booths, but instead of a few Greek customers, now there were a few Koreans. A sign appeared scrawled on the door: COMING SOON, CHINESE FOOD. "I think my brother's friends ran out of money before they got the big plans going," Michael Yim says.

Somewhere in this there is a lesson for the block. Milton Levine, of Milton's Store, understands the lesson well. "I've always lived hand to mouth," he says. "Now I'll have to clean up my act." Cleaning up the sidewalk in front of his shop might be a proper first step. Old bathtubs, Formica tables, brocade chairs, and cartons of dime paperbacks crowd the path. Inside are the treasures: player pianos, Russian enamel inkwells.

Milton is, in his own way, a poet. He's already made one major change in his life. Ten years ago he worked in a carnival, Amusements of America, as " 'the talker' in front of the girlie shows." From Ottawa to Charleston, he worked the Eastern Seaboard, taking a percentage on all the audience he could somehow cajole inside. His last season with the girlie show was a disaster, so he turned to peddling junk. The life pleased, and his business expanded, enabling him to buy the ubiquitous yellow truck. MILTON PAYS CASH, the sides of the truck announce as it wends its way through the city's neighborhoods.

Soon he will have to pay a lot more cash. "It's all just starting," he says. "But with all the conversions and the loft people coming in, I feel the pressure." In the fall, the dime novels will disappear. "I'm going to make a book department in the back of the store that will sell first editions, sci-fi—you know, the classy stuff," he says. "Whereas before I used to dump the good stuff and sell it to dealers, now I'll have to dump the junk and keep the good stuff."

As Milton Levine explains his new marketing strategy, he eats an Alpen Zauber ice cream served up at Bett's Best in a pure-chocolate cup. A blue van pulls up in front of his store. "Hey, Milton, you wanna buy a rug?" the driver asks. Milton saunters over to inspect the goods. "Sears, Roebuck," the driver says. "Like new." "Forget it," says Milton, "I'm only interested in antiques." Milton returns with his Alpen Zauber. "I'm already changing the way I do business," he says. "I can cope with trying to clean up my act. I'll probably have as much fun selling $400 oak tables as I do with the $40 Formicas." He looks across the avenue at the crowd inside Chelsea Foods. "But at the same time, I resent the fact that I have to change." Milton No. 1 shrugs. "I guess it will be good for me." ▬

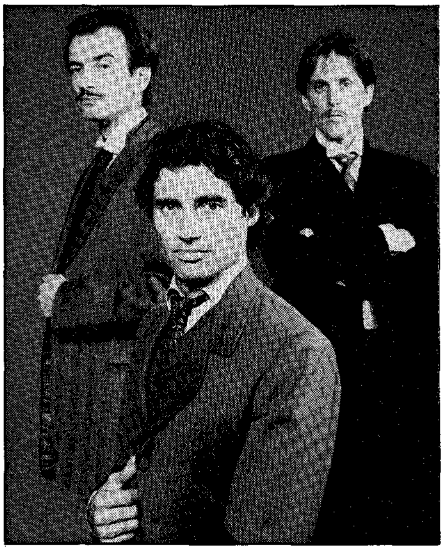
IN AND AROUND TOWN

By Ruth Gilbert

May 24 through June 2

S	M	T	W	T	F	S
	24	25	26	27	28	29
30	31	1	2			

Summer officially begins at Coney Island the last three days in May, when, at 1:30 P.M., an army parachute team descends from the skies onto the beach. To celebrate Igor Stravinsky's hundredth birthday, June 17, the Philharmonic gives twelve all-Mozart-and-Stravinsky concerts, beginning May 26; the Serenades festival, starting June 2 at Carnegie Hall, features 21 works by the master.



All in the Family

Michael Connolly, Michael Nouri, and John Glover (left to right) play actors Junius, Edwin, and John Wilkes Booth in *Booth*, by Robert A. Morse, a dramatic study of the nature of President Lincoln's assassin. At the South Street Theatre through June 20.

Breaking Away

Budding escape artist Danny Masters (Griffin O'Neal) surveys the magical wares at the local magic shop in this scene from *The Escape Artist*, directed by Caleb Deschanel, which opens May 28 at the Baronet. Others in the cast include Raul ("Nine") Julia, Jackie Coogan, and Teri Garr.

Classified Material

Christopher Durang's latest comedy, *Beyond Therapy*, stars John Lithgow and Dianne Wiest as a couple who meet through a personal ad in a weekly New York newspaper. It's in previews until May 26, when it opens, at the Brooks Atkinson.

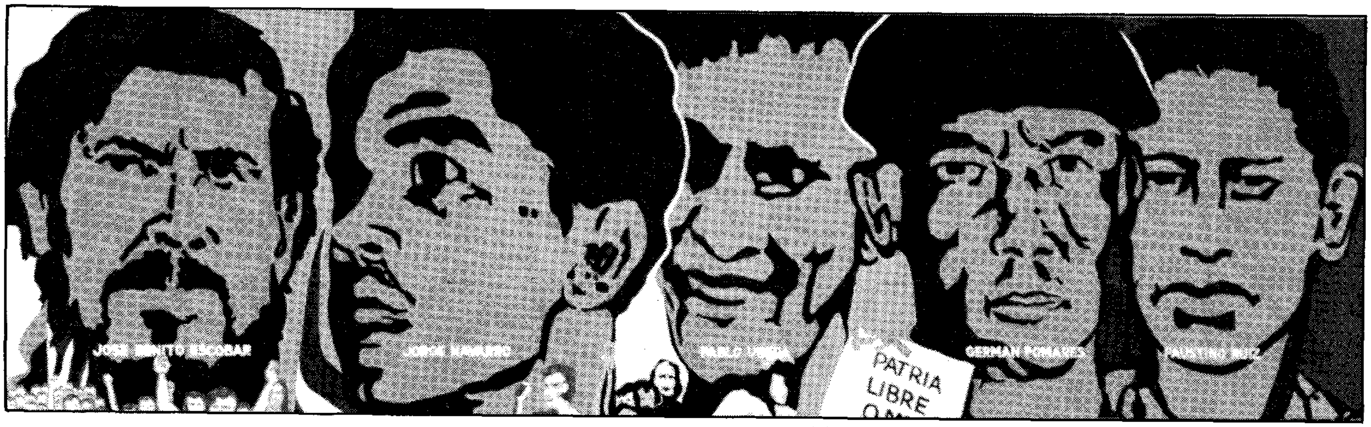
Funny Girl

Pudgy, a comedienne who likes to bring audience members into her routines, engaging them in conversation and horsing around with them, which seems a popular thing to do at nightclubs, is back at Club Ibis June 1 through 6 and 8 through 13.

Track Meet

Yonkers Raceway becomes home to flea markets, a petting zoo, flower shows, a "horse pull" (below), and more when the Greater Westchester County Fair opens its gates there May 27 through June 6. Call (914) 968-4200.

Photographs, left and center: Martha Swope.



A Managua billboard honors the heroes of the Sandinist revolution.

A Quagmire Close to Home

By Michael Kramer

"...Latin America is pulling Reagan toward crisis..."

MOST WEALTHY SALVADORANS LIVE IN Miami. They've taken their money and they've run. They're the oligarchs—or "the garks," as they're known to the Americans in El Salvador. For 50 years their money meant power, and they ruled their country with an iron hand. They made and broke presidents and treated them like the hired help, which is what they were: When El Salvador's last military president, General Carlos Humberto Romero, sought to join the San Salvador Club, which was run by the oligarchs who had put him in office, he was refused membership.

Not all of El Salvador's garks have fled to Florida, though. Some have stayed on in San Salvador, the capital city, and those who have live mostly in San Benito, an enclave of beautiful homes hidden by high walls of brick or stone. Atop most of these walls are coils of barbed wire, hidden, in turn, by cascading bougainvillea. The scene is peaceful—and the streets, even by day, are nearly deserted. There is not the slightest hint that El Salvador, the size of Massachusetts, is the most densely populated nation in the Western Hemisphere.

The calm that envelops San Benito is misleading. For like all of El Salvador, San Benito is under seige. At any moment, the guerrillas who have attacked before may attack again. And the armed guards outside the homes of the area's most prominent residents prove the point. Some of these guards are uniformed. Others aren't. All are vigilant; no one lounges. When an unfamiliar car approaches, or anyone passes by on foot, the guards' fingers move to the triggers of their weapons, mostly Israeli-made Uzi submachine guns or Belgian-made automatic rifles.

It's been a long time coming, but the quagmire is finally next door—and not just in El Salvador. There are leftist insurgencies in almost all the Central American countries, and the situation is getting worse. There are more than enough trouble spots in the world, and every American president seems destined to become mired in one. For Lyndon Johnson, it was Vietnam. For Jimmy Carter, it was the Middle East. For Ronald Reagan, it is Latin America.

The history of Latin America is a story of failure. The United States and Latin America grew up in the same "New World" at the same time in history. America prospered. Latin America didn't. America created a thriving democracy and projected its power around the globe. Latin America boasts few democracies, and its international influence is nil. Even the Spanish language avoids personal responsibility. In English, when you wreck your car, you say "*I* had an accident." In Spanish, it's the *car* that had the accident.

As a result of this reality, Latin America has developed a collective inferiority complex, a pessimism so pervasive that it was even shared by the Liberator, Simón Bolívar, Latin America's greatest hero. Way back in 1830, Bolívar wrote that Latin America is "ungovernable"; that "if any part of the world were to return to a primeval chaos," Latin America would be the place; that in light of all this, "the most sensible action to take is to emigrate."

I traveled to Latin America recently—to Mexico, Venezuela, Costa Rica, Nicaragua, and El Salvador. I spoke with

Photograph by Michael Kramer

“. . .Nicaragua’s private sector has almost died out. . .”

the present and former leaders of these countries and to a good many ordinary citizens—and everywhere, to one degree or another, Bolívar’s depression was echoed, often with force.

Ronald Reagan has come prepared to fight. The enemy, says the administration, is worldwide Communism. Nicaragua has already been “seized” by the Soviets, says Alexander Haig. And, he adds, the Salvadoran guerrilla movement is “coordinated” by Cuba “with the active support of the Soviet Union.” In the Reagan-Haig view, if America doesn’t stem the tide, the dominoes will fall—north to Guatemala and Mexico and south to Costa Rica and Panama. And then, as Ronald Reagan warned in 1980, “we are the last domino.”

“El Salvador and Nicaragua and the rest of Central America may not be important in and of themselves,” says a senior administration official, “but the region as a whole represents a symbol of our resolve. We’re in trouble, and we have to establish our credibility vis-à-vis the Soviets, and Latin America is the place to do it.”

There are those, including some Latin leaders, who scoff at such notions, but even they do not mean to suggest that Cuba and the Soviets aren’t trying to take advantage of the turmoil in Latin America. Of course they are. Rather, the president’s critics, if they are honest, are simply issuing a warning: A foreign policy fixed exclusively in an East-West prism can easily go awry and become counterproductive if it loses sight of the indigenous nature of the trouble.

Ronald Reagan didn’t invent American inattention to the internal dynamics of Latin America. He is in good company. Every recent president, while obviously preferring democracy south of the border, has happily settled instead for political order as he turned his focus elsewhere.

Particularly during the 1970s, the United States either failed to perceive or chose to ignore the fact that most Latin political systems weren’t adapting to new social forces and frustrations. In 1972, a coalition of Christian and Social Democrats apparently won the presidential election in El Salvador. Two years later in Guatemala, another coalition appeared to have captured a plurality of votes. In both cases, the armed forces intervened and secured their power by refusing to permit the winners to take office. And in Nicaragua, where the constitution prohibited Anastasio Somoza from seeking re-election, Somoza chose to change the constitution rather than step down.

So as the decade passed, the region’s three most volatile societies came to rely increasingly on coercion in order to maintain control.

On top of this, the economies of all countries in the area—hit hard by the worldwide recession and particularly by the decline in coffee prices—deteriorated dangerously. So dangerously that Nicaragua, El Salvador, and Costa Rica are all virtually bankrupt.

Today, El Salvador is the administration’s major focal point. The similarities between El Salvador and Vietnam apply not so much to the military circumstances of the two countries as to the way in which American policy is developing. By declaring that El Salvador is merely part of the great East-West confrontation, the administration is saying that the guerrillas can be defeated by simply ending the flow of arms from Cuba, Nicaragua, and the Soviet Union. But the Salvadoran insurgency began long before the first outside arms arrived—the guerrillas had staged a rash of kidnappings and robberies, and were purchasing their weapons on the black market, particularly in the United States. And the insurgency will surely continue even if those outside arms shipments are stopped.

The simple use of massive firepower on the part of America’s ally in Vietnam couldn’t ensure a victory there, and the same applies in El Salvador. Instead of understanding this, the administration seems to be sucking itself in. Just a little more military aid and just a few more advisers, said Secretary Haig a year ago. That will do the trick. Today, a year later, the administration is again pushing for just a little more military assistance, just another $60 million.

But this year there is something new—a new government in El Salvador, or at least some new faces.

Alvaro Magaña

ALVARO MAGANA IS THE NEW PRESIDENT OF EL Salvador, the man the Reagan administration hopes will calm the critics of its Latin-American policy. Magaña is a quiet, unassuming man, an economist trained by Milton Friedman at the University of Chicago. Magaña will perform his public role well. He will show up on *Meet the Press*, and he’ll come across as just the man for the job, a man of intellect and culture. Hardly a killer.

Would it were so. It’s not that Magaña isn’t a good man. It’s that he isn’t his own man. His power is illusory. He owes his presidency to the Salvadoran army, which dictated his selection. The army knew its man. Magaña has been close to the military ever since he began arranging low-interest loans for army officers over ten years ago. “Magaña is of the military,” says a Salvadoran politician. “When the military goes to the left, he goes to the left; when the military goes to the right, he goes to the right.”

Magaña himself seems not the least bit bothered by his figurehead status. “I am not a politician,” he told me when I spoke with him in San Salvador a few weeks ago.

“I am only a provisional president, and I visualize a provisional president as someone who helps to clarify questions. The only thing a provisional president can do is to try to make small adjustments and to administer well . . . because it is the constituent assembly that will write the conceptual framework into which everything must fit. . . . The assembly is the chief power of the state. . . .

“The second objective of the president must be to achieve peace, [but] how to do that is for the political parties to decide. . . . It is not a task for the executive, and the president can’t get anything done without the agreement of the parties, [so] I don’t see myself as a balancing power.”

Will the man say anything? “Should the military be placed under civilian control, Mr. President?” “That should be addressed to the politicians, and I am not a politician, so I don’t know what they have in mind.”

Scratch one president? “No, no, you’ve got it all wrong,” said an American adviser in El Salvador when I related my conversation with Magaña. “He’s shrewd and cunning. He’s dumb like a fox. He’ll be strong when the time comes. You’ll see.”

Well, Alvaro Magaña has been president of El Salvador for

Photograph: U.P.I.

“. . .‘The Salvadoran army insists on making the same

three weeks, and already the signs aren't encouraging. In fact, the constituent assembly has been living up to Magaña's description of it as “the chief power of the state.” Under the leadership of Roberto d'Aubuisson (whom the ever cautious Magaña characterizes as “an intelligent man . . . a progressive man”), the constituent assembly has all but taken over the governing of El Salvador. It has already repealed the authority of the executive to introduce new reforms, and the fate of those already implemented is unclear.

Roberto d'Aubuisson

D'AUBUISSON IS A HARD CASE. A NERVOUS, WIRY man who wears elevated boots to disguise his lack of height, he founded the White Warriors Union, a right-wing death squad formed to threaten and kill the Jesuit priests who were agitating for reform. Over the years he has been linked to the most ruthless political murders in El Salvador, including the assassination of Archbishop Romero, who had become fed up with the government's repression. The failure to arrest d'Aubuisson for the murder of Mario Zamora Rivas, a leader of the Christian Democrats, was responsible for the defection to the guerrillas of a number of El Salvador's leading moderates.

Zamora was killed on February 22, 1980, and the details of his execution appear to be known to almost everyone who matters in El Salvador.

Zamora and his allies, including Duarte, were partying late that night at Zamora's home. Their bodyguards were watching the doors. The death squad, about a half-dozen men masked for the occasion, came through the skylight. Everyone was ordered to lie on the floor, facedown. “We don't want to make a mistake,” said one of the intruders, who then asked each man his name. When Zamora identified himself, he was hustled to the bathroom. The coroner found more than a dozen bullets in his head. The Christian Democrats publicly blamed d'Aubuisson, and the military promised a thorough investigation. No suspect was ever found, and, in fact, there was no investigation.

In urging the March 28 elections, the Reagan administration had three goals in mind. First, it sought to contrast a democratic process in El Salvador with Nicaragua's failure to hold elections. Second, it hoped to strengthen the center, represented by Duarte, so that Congress would continue American assistance. And third, it sought to squelch d'Aubuisson, who had been implicated in a number of unsuccessful coups and who was sounding eager to try again. After the elections, the administration sent a new signal: If d'Aubuisson was in, America was out. The rightists read that one as bluff, and that is exactly what it turned out to be.

So, no matter what the administration says, d'Aubuisson is now the key cog in the Salvadoran government—and the reforms whose repudiation President Reagan said would cause the United States “great difficulty” now seem not so important after all.

The administration is trying hard to ignore d'Aubuisson's power, and its present stance is easily stated: “Salvador has begun walking down the road toward democracy,” says a senior Reagan aide. “It shouldn't be abandoned now.”

Meanwhile, the war isn't going well. The estimates of guerrilla strength range between 4,000 and 6,000 men—the exact same numbers as four years ago, way *before* America began to aid the Salvadoran military in a big way. “We thought it would be so easy,” says an American official in El Salvador. “This country is so small, and we're so big.” The diplomats should have listened to those closer to the scene—like Napoleón Duarte, who said as recently as this past February that “we are losing the fight with the guerrillas in the countryside.”

Or someone should have listened to America's own soldiers. “The military situation is stalemated,” says Wallace Nutting, the lieutenant general who heads the U.S. Southern Command. “And in this kind of war, when you're not winning, you're losing.”

“No matter how well we've trained them,” says another senior American military official familiar with the situation, “the Salvadoran military insists on making the same mistakes we made in Vietnam. They're fighting a conventional war. They go into guerrilla territory with hundreds of troops and get wiped out in ambushes sprung by four or five men. They have the means to defeat the guerrillas, but they lack the will. Meanwhile, the guerrillas are fighting on the cheap. Bernard Fall called it ‘total war at the grass roots.’ The guerrillas won't mount major offensives. They hit and they run and they get a lot of attention doing it, and that's the kind of stuff that's almost impossible to stop—especially with hundreds of troops walking along roads in columns.

“Of course, the real key to victory—on either side—is popular support. In a guerrilla war, three things are of utmost importance: intelligence, intelligence, and intelligence. You need to have the populace volunteer that the enemy is around and then to tell you where to find him.

“There's no doubt that the guerrillas would have already gotten that kind of popular support if they hadn't made some really dumb tactical mistakes. For years, the Salvadoran war was waged around the population. The guerrillas attacked the army; the army attacked back. Well, the guerrillas weren't winning that kind of war—or at least not quickly enough for their purposes—so they started attacking the economy. They blew up buses, which are the only means of transportation in rural Salvador. They put bombs in markets, and they knocked out power lines. They thought this would demoralize the population and cause the people to side with them. They miscalculated. The people got pissed off, and that's why they stood in line to vote while guns were going off all around them. Still, the people haven't come round to the government's side, because the government, or at least the right-wing death squads, are equally violent. So there's no incentive to support the government, and that's why General Nutting is right when he says there's a stalemate. Unless the right-wing violence is brought under control, the people will eventually move to the guerrillas, because the guerrillas have at least learned that their anti-economy tactics were the wrong way to go. And then the guerrillas will win—no matter how much hardware we shove at the Salvadoran army.”

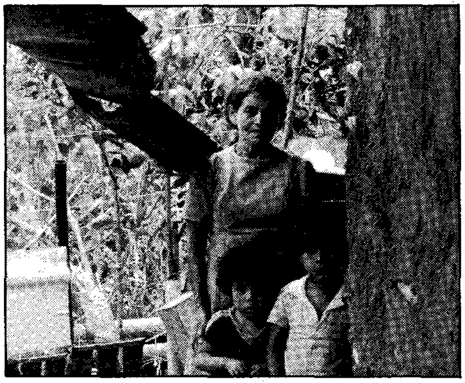
Getting a handle on the right-wing violence has been an American objective for years. It has also been an objective of the more moderate elements of the Salvadoran military and was the number-one priority of Napoleón Duarte when he was president. But Duarte was frank enough to admit he

Photograph: Wide World.

mistakes we made in Vietnam,' says a U.S. official..."

couldn't control the rightists, and he never underestimated the atrocities they committed in the name of defending the country. "The military has been told for 50 years to kill Communists," says Duarte, "and anyone who disagrees with the government is [considered] a Communist. So that is all they know—to kill." There was some hope that the right's wanton killings would decrease after the March election. That hope appears to have been misplaced, and even Deane Hinton, the U.S. ambassador to El Salvador, admits as much.

Angelina Centeno with grandchildren.



ABOUT ALL THAT CAN BE SAID FOR CERTAIN AT this point is that the population voted for peace on March 28—and that it doesn't much care how it is achieved. One of those who voted in March—one of the "ordinary" people of El Salvador—is Angelina Centeno, a peasant woman who lives in a tin-roofed hut in the middle of San Salvador, only a half-mile from the home of President Magaña.

San Salvador is a town of gentle hills. To the naked eye, flat fields spring up unexpectedly throughout the city, and it is only when one gets close that the canyons, or barrancas, become visible.

Along the sides of these canyons and at their bottom are the homes of thousands of peasants. These homes are permanent cement-block structures—each about six feet square—and their inhabitants are permanent residents, not refugees. They have lived here for years, and they get by by holding odd jobs, which have become harder to get as the economy has deteriorated.

Angelina Centeno lives in a barranca called Francisco Nuñes. One day every two weeks she has work as a seamstress for a wealthy family that lives in one of the walled fortresses no more than 50 feet from her shack. In a sense, Centeno is lucky. One of her sons (she has nine children) convinced the power company to run a line to her hut. For 24 cents a month, she has electricity. For another 75 cents, she can walk a quarter-mile to a well and bring water to her family in a jug that she balances on her head. Her meals are always the same: rice, beans, and eggs. Once a year, at Christmas, she kills one of her chickens for dinner.

Angelina Centeno is 52 years old but looks much older. One of her daughters is married to an army officer, a guarantee—or so she thought—that she and her family would be spared a visit from the government security forces who regularly raid the barrancas.

But late in the evening of February 28, when the security troops swept through Francisco Nuñes, Centeno's son was taken—along with the oldest sons of the 70 families who live in the barranca.

"They say he was a subversive," said Centeno when I spoke with her. "But he wasn't." She sat on a stool as roosters nibbled at her sandals. She wore a pink dress, her only dress, and she occasionally dabbed at an infected eye with a handkerchief given to her by her wealthy employer.

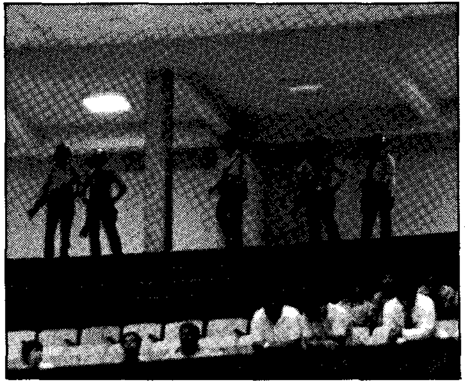
Centeno voted for one of the right-wing parties in the March election—but not the party of d'Aubuisson, whom she knows as "the bad man of the death squads"—and her logic seemed impeccable.

"With the fish [the symbol of Napoleón Duarte's Christian Democrats], things have been the same. Killing. All the time, killing. My friends. So maybe the house [the symbol of the rightist party for whom she voted] will do something to make it better. Maybe they will fight the guerrillas and the war will end and then there won't be any need to come and say people are subversives and take them away. The problem is not to die."

Centeno, who listens to a small transistor radio almost continuously, knew enough to act within hours of her son's abduction. She went to the Green Cross and asked that it locate her son. This is the smart way in El Salvador. If a relative is taken by the security forces and the Green Cross can find him in time, he will not be killed. He will be registered by the Green Cross and kept in prison—but he won't be killed.

"I see him every Thursday," said Centeno. "They let me come to the prison. I ask when will he go. They don't tell me. I thought after the election that there would be no more, but they came again the other night. They said they were looking for boys they missed the other time. Maybe now the war won't stop. So maybe now they should all talk. I trust in Jesus. I ask the priest. He says to pray for talk. I pray."

Troops at the Salvadoran assembly.



FOR A TIME—A BRIEF TIME—THE TALK WAS ALL ABOUT talk. Duarte had hinted that he would seek to negotiate with the left once the elections were over, and Washington approved. With Duarte's defeat, negotiations seem to have become the last thing anyone is interested in. Maybe a "dialogue," says President Magaña. But no negotiations. "Dialogue is to talk," says the president. "To negotiate is a little bit more." How much more? "That's a good question, and I don't have a good answer." What does this mean? Well, in his inaugural address, Magaña said his government had nothing to negotiate—and he is quick to point out that his sentiment "was received with great enthusiasm by all the parties." A nice, neat position—and one that just happens to dovetail with the Reagan administration's view. The guerrillas shouldn't be granted through negotiations what they have been unable to win on the battlefield, says Secretary Haig. So there will be a lot more fighting before there's any talking—and there may never be any talking at all.

When the administration is talking about more war, it

Photographs by Michael Kramer.

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“. . .Mexico is one of the most hypocritical nations. . .”

invariably gets back to the question of the arms that are flowing to the guerrillas—mostly from Nicaragua. In the United States, the leftish criticism of Reagan holds that the United States has pushed Nicaragua into the Communist camp. On this question, at least, America’s southern neighbors disagree. Almost all the countries in Latin America supported and aided the Sandinista overthrow of Somoza—and almost all of them are now upset with the course of the Nicaraguan revolution. And most everyone I spoke with is convinced that Washington is right about the existence of the arms flow—and they can’t understand why anyone seriously disputes the matter.

At this time, the Salvadoran guerrillas have just about all the guns they need. But they do need ammunition, and most of that is moving to El Salvador from Nicaragua by way of Costa Rica. During the revolution against Somoza, Costa Rica lent the Sandinistas special help. It lent its territory. Large areas in the northern part of the country were cleared so that the Cubans could land aircraft bearing arms for the Sandinistas. The territory reverted to Costa Rica after the Sandinista victory, in July 1979, but the Sandinistas still use the extreme northwestern area of Costa Rica as a free port. Costa Rica has no army with which to prevent this incursion, so the Nicaraguans act with impunity.

There is a port in northwest Costa Rica. It is called the Bay of Salinas, and it is from there that Nicaragua ferries supplies to the Salvadoran guerrillas in small boats that land in the many inlets that dot El Salvador’s Pacific coast. The deliverymen are mostly Costa Rican fishermen, eager for any kind of work, since the entire Central American fishing industry is severely depressed.

Meanwhile, inside Nicaragua, things are getting worse. The move toward totalitarianism is proceeding rapidly. The ruling Sandinistas long ago declared themselves to be Marxist-Leninists, and their promises of a pluralistic society, so welcome by a world eager to believe only the best about the Nicaraguan revolution, appear hollow today. Pluralism, it seems, is tolerated in Nicaragua only when it doesn’t exist.

The long-awaited Nicaraguan elections have been postponed until 1985, and even then, the Sandinistas have said, the elections will be used only to confirm the revolution. (One is reminded that Fidel Castro, who also promised free elections *before* he came to power, later wrote—candidly—that without such a promise his movement would have been “very small and limited. . . . If [I] had a more radical program . . . the revolutionary movement . . . would not of course have gained the breadth . . . and made possible the victory.”)

The Nicaraguan private sector, which supported the Sandinistas, has been harassed to the point of nonexistence, and *La Prensa,* the nation’s only independent newspaper, is now subjected to a rigorous pre-publication censorship. *La Prensa* was also censored during Somoza’s reign, but whenever a story was pulled by the government, *La Prensa* ran a picture of Ava Gardner. The paper’s newsboys would then hawk *La Prensa* by shouting “Ava Gardner, Ava Gardner,” and everyone in Nicaragua would know that Somoza had censored *La Prensa* again. The Sandinistas are smarter. They won’t permit any indication that *La Prensa* has been censored; a pulled story must be replaced by a legitimate news item.

And even the church, without whose support the Sandinistas could not have come to power, has found its activities curtailed. The church’s radio has been closed indefinitely—ever since *La Prensa* published an opinion poll revealing that Archbishop Obando y Bravo was the most popular figure in the country.

To accomplish these and other repressive measures, the state of emergency first imposed on March 14 was extended again on May 14. When the emergency was first announced, supposedly because Nicaragua faced an imminent invasion by the United States (a country the Sandinistas, in their national anthem, call the “enemy of humanity”), it was front-page news in America’s major newspapers. The latest extension, which continues to prohibit habeas corpus and the right to assemble as well as the right to engage in political and union activities, was buried in the back pages. It is likely that the emergency will be continued indefinitely, because its real purpose is to divert attention from the worsening economy so the revolutionary spirit can be kept alive.

The United States and Nicaragua are currently talking about negotiating. The sticking point is Nicaragua’s support of the Salvadoran guerrillas—and it is not at all clear that either side is eager for the talks to succeed. If the two countries were serious, they’d be talking in private; now they’re speaking *at* each other through the media. And if Nicaragua were willing to end its arms flow, any one of a number of face-saving devices could be constructed. One that comes to mind would be modeled after the consent decree common in antitrust cases. Without admitting that it has engaged in the dirty deed, Nicaragua would forswear its *future* military support of the guerrillas in El Salvador.

To conclude such a truce could be uncomfortable for the United States—especially if the Salvadoran guerrillas gain strength and the administration is then without the excuse that its success is due solely to the support of Nicaragua, Cuba, and the Soviet Union. On the other hand, a successful negotiation would permit America to claim that it had “won,” that it had faced down the export of revolution in Central America. It’s easy to become punchy thinking of the alternative strategies available to each side. In any event, the Sandinista control of Nicaragua is a fact. The anti-Sandinistas may eventually be able to triumph in Nicaragua, but that’s a long way off—at best.

Refugees in a San Salvador camp.

MEXICO IS THE ONLY NATION IN THE REGION that still has a kind word for the Sandinistas. Here’s President Lopez Portillo as he spoke to a crowd of Nicaraguans in Managua last February: “Mexico feels proud of its solidarity with the Nicaraguan revolution. . . . [Our] support for Nicaragua has become a true cornerstone of Mexico’s foreign policy. . . . [You] have not changed one bit the program [of pluralism] outlined . . . before the international community. I pay tribute here to such . . . honesty. . . . How many other nations would have not already given in to the temptation of . . . suspending individual freedoms.”

“No,” said a Latin president I spoke with last month, “Lopez Portillo was not on something. It’s just that the Mexicans, well, they’re just so Mexican.”

“So far from God and so close to the United States.” For

Photograph by Michael Kramer.

“. . .One evening, security troops took Centeno’s son. . .”

decades, this catchy phrase has defined Mexico’s attitude toward America. And it is close to being true—Mexico is just about a wholly owned subsidiary of the United States. America receives two-thirds of all Mexican trade, and the United States is Mexico’s number-one investor and creditor.

No wonder Mexico wants to break loose—and in its foreign policy it believes it can do so without incurring great costs. As with de Gaulle when he led France away from America, Mexico knows that if the crunch ever comes, it can count on the United States. In the meantime, all’s fair.

But the leftist tone of Mexico’s foreign policy—which contrasts so sharply with its conservative internal attitudes—is important for reasons that go beyond pride. Mexico is one of the world’s premier hypocritical nations. It says it is anti-imperialist, but it is trying hard to lead the Third World. It says it is a democracy, but one-party rule has been the norm since the revolution in 1910. It professes to be an egalitarian state, but the gap between rich and poor is the most acute in Latin America; the poverty in Mexico City, where children sleep on the streets in the most fashionable section, was worse than anything I saw in the rest of the region. It should not be surprising, therefore, that there is considerable, if muted, discontent in Mexico—and a growing leftist movement. By embracing *foreign* leftists wherever it finds them, Mexico seeks to guarantee that whatever problems might develop internally will not receive outside help. That is why Mexico is one of Cuba’s staunchest supporters and why Lopez Portillo is so effusive in his understandable—but dead wrong—praise for the Sandinistas.

Mexico’s fear of a left uprising is so complete that while one may question the Reagan administration’s belief in the domino theory, it is evident that Mexico believes it totally. And that is why Mexico is positively paranoid about Guatemala. Mexico believes that a successful leftist movement in Guatemala would directly threaten the security of its southern border. It is this concern that is responsible for one of the most bizarre events of the past few weeks.

When Eden Pastora (better known as Comandante Cero) announced in Costa Rica that he was out to overthrow his former Sandinista comrades in Nicaragua, Mexico was strangely silent. In fact, Mexico had actually helped Pastora. The statement Pastora read in Costa Rica was drafted in Cuernavaca, Mexico, and the Mexicans provided a plane so that Pastora could get to his press conference. Why did the Mexicans apparently double-cross their Nicaraguan friends? Because before Pastora finally decided to wage war against the Sandinistas, he had hinted that he might instead join the leftist guerrillas in Guatemala. That was all Mexico needed to hear. It reached out for Pastora and helped persuade him that Nicaragua was a better bet. No doubt the Sandinistas are fuming, but they’ve kept their peace because they need Mexico’s economic assistance—which Mexico hasn’t the slightest intention of curtailing. Mexico’s behavior is really quite rational. It is in the best tradition of a nation protecting its primary self-interest above everything. Of course, none of this leads anyone to conclude that Mexico is a particularly reliable ally. And if it were not for Mexico’s oil, which commands deference throughout the hemisphere, Mexico would be a laughingstock—and the Latin-American president who asked that I not use his name would be glad to go on the record.

As America commits itself more deeply in a region that is becoming as inscrutable as the Far East, it must keep a few things in mind. First, it must realize that it cannot divorce its policy toward Nicaragua from its policy toward El Salvador. But that is not to conclude that the way to stop the Salvadoran guerrillas is to destabilize Nicaragua. The best way—and probably the only way—to help the Salvadoran government defeat the guerrillas is to convince Magaña and d’Aubuisson, and Reagan too, that El Salvador’s self-interest demands that it recapture the support of its people. This was the Carter administration’s policy—and it used to be Ronald Reagan’s policy as well. But the administration has been abandoning that advice as quickly as the new Salvadoran government has been rejecting it. By going along with this change in direction, the United States is destroying its leverage.

The administration’s proposed military-assistance increase is being offered without any meaningful strings. And the Congress, which in the past has seemed to know better, has taken the first step toward acceding to the White House request. And it all may work—for a time. Repression *can* work—for a time. El Salvador may be “saved” from a leftist victory by being decimated. But sooner or later the insurgency will come back, because the people will support it in the face of the government’s intemperate crackdown. And when the insurgency is regenerated, it will win, and when it wins, the United States will face an implacably hostile El Salvador, much as it faces a hostile Nicaragua today.

Simón Bolívar, the Liberator.

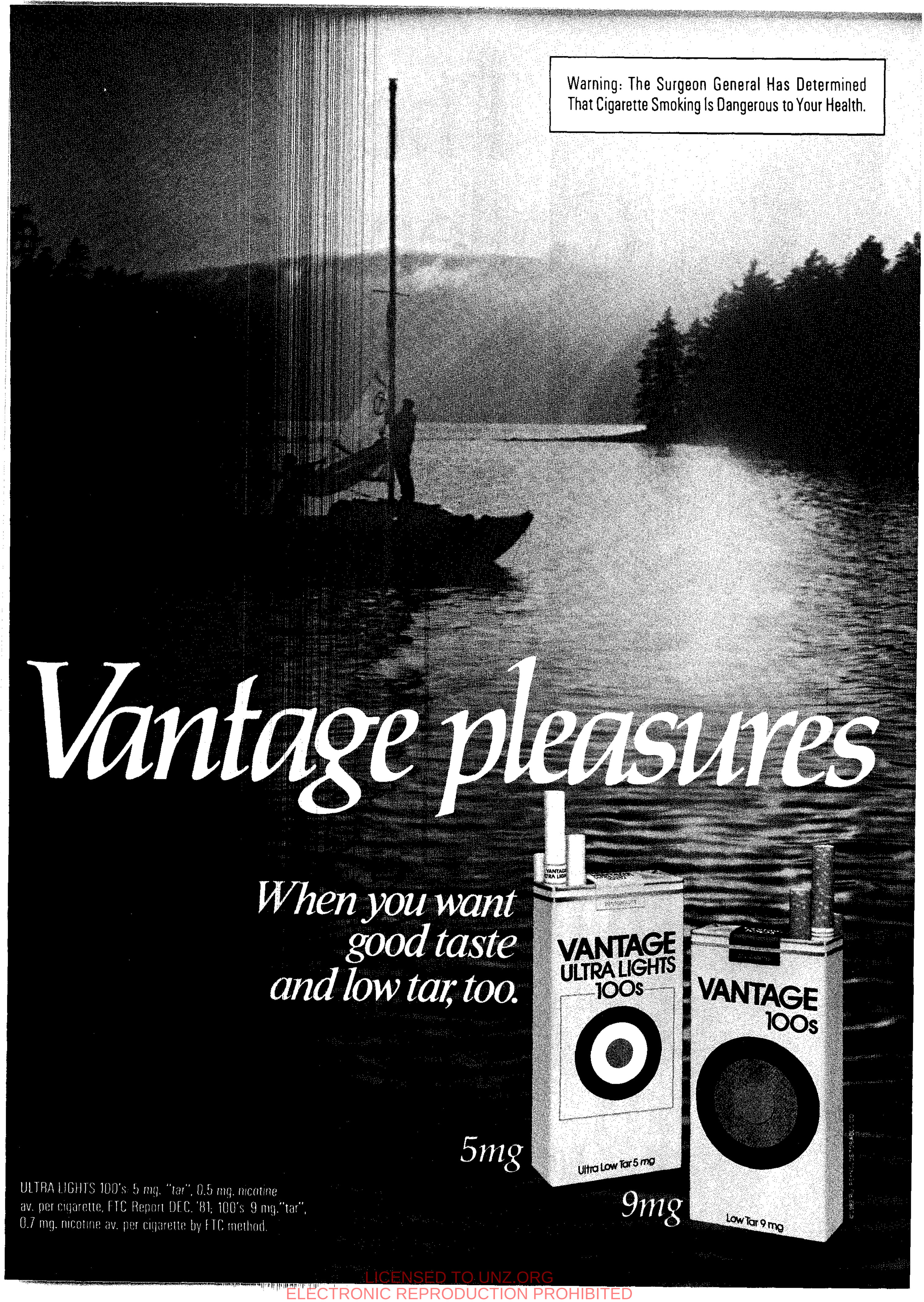
Illustration: The Bettmann Archive.

THERE IS ANOTHER WAY, ANOTHER OPPORTUNITY to reverse this course—and Congress will have the chance to seize it this summer. At that time, the administration must recertify that El Salvador has made progress in securing the human rights of its citizens. If the administration cannot sustain that certification, El Salvador will lose its American assistance. So there will come a time in a few months when the United States will have a chance to use the stick. And since the Salvadoran military is apparently convinced that it cannot beat the guerrillas without increased American military aid, the suspension of that aid until El Salvador gets its act together may be America’s last chance to realize an acceptable outcome.

If the United States will not use the stick, or if El Salvador chooses to ignore it if it is applied, America will have no choice but to press for immediate negotiations with the guerrillas. It will be preferable to talk from a position of relative strength—before the military situation deteriorates in favor of the left.

Above all, America must learn that it cannot wait until the eleventh hour to support the change necessary to stave off revolution. This means that in addition to pressing for moderation by the new rulers in El Salvador (and in Guatemala too), America must immediately prop up the sagging economies of Honduras and Costa Rica, two nations that will require military assistance later if economic help isn’t forthcoming today. A little foresight is in order, because, as Ronald Reagan is fond of saying when he is asked to explain why his economic program isn’t working, there is no quick fix. ■

Warning: The Surgeon General Has Determined That Cigarette Smoking Is Dangerous to Your Health.



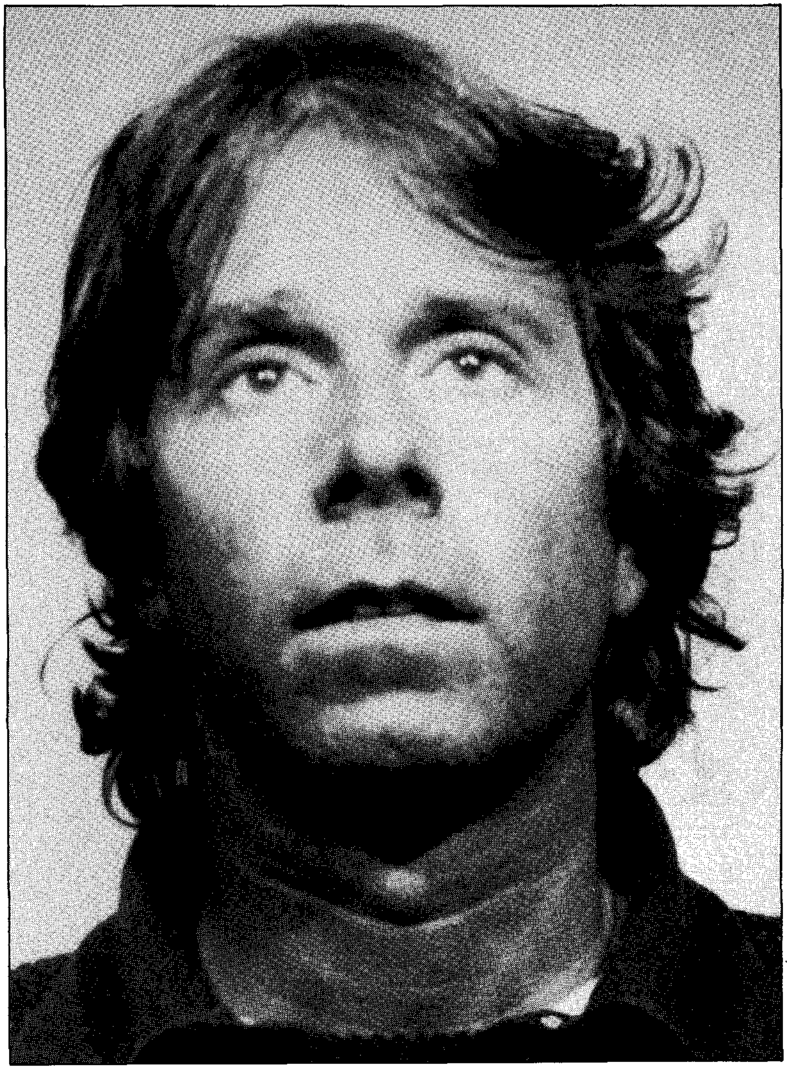
Vantage pleasures
When you want
good taste
and low tar, too.
VANTAGE
ULTRA LIGHTS
100s
Ultra Low Tar 5 mg
5mg
VANTAGE
100s
Low Tar 9 mg
9mg

ULTRA LIGHTS 100's: 5 mg. "tar", 0.5 mg. nicotine av. per cigarette, FTC Report DEC. '81; 100's 9 mg. "tar", 0.7 mg. nicotine av. per cigarette by FTC method.

The Collector

By Michael Daly

▼ *After posting bail, Dr. Frank Waxman returned to his medical practice in Philadelphia.*



Photograph: The Philadelphia *Inquirer.*

On a spring night three years ago, the patricians of the Philadelphia art world gathered for a party at the home of a young doctor named Frank Waxman. Sipping wine and nibbling hors d'oeuvre, the guests paid polite attention to the art collection that had brought their middle-class host to at least the periphery of their select circle. A bank of track lights shone on a painting by Franz Kline and a drawing by Willem de Kooning. Sculptures by Henry Moore dominated the mantelpiece. Boxes by Louise Nevelson and Joseph Cornell filled the bookcase. All but a few of the pieces were just over pocket-size, and a number of guests recall being puzzled by this collection of small works by big names.

Last month, there was another gathering at Dr. Waxman's apartment. These visitors thought they understood his sensibility very well. In their set, the fundamental principle of fine art is that small objects are easier to steal than large objects. These visitors were detectives, and for them the mystery lay in how a diminutive, color-blind physician came to be the keeper of the largest known collection of stolen art in the world.

When Waxman appeared at the apartment, the mystery only deepened. This 37-year-old man, thought to be the art thief of the century, looked and sounded as if he would not have had the nerve to steal a towel from a hotel. Standing five feet seven, Waxman was clad in jeans, a sport shirt, and moccasins without socks. He spoke with a voice as faint as a child's, and he had a tendency to touch the detectives for reassurance. The detectives used handcuffs only because regulations required it.

At the party three years ago, the lone wrinkle had been a shortage of wine. The gathering last month ended with Waxman posting $50,000 bail. He returned to his medical practice pending a June court hearing on charges of theft and possession of stolen property.

Over the weeks that followed, friends spoke of a quiet physician who did not mind making house calls for friends. The detectives spoke of a ten-year string of thefts that terrorized galleries in four cities and may have netted over 100 artworks worth at least $2 million. In New York alone, the gallery victims ranged from Leo Castelli in SoHo to Pace, on 57th Street, to Robert Elkon, on Madison Avenue.

Together, the accounts by the friends and by the detectives tell a story of two lives lived by one man. His companion in one life was a wife who kept his house and cared for his two sons. His companion in the other was a lesbian bookmaker who shared his passion for art and may have inspired him to larceny. For two years, while the galleries grew frantic, a persistent insurance adjuster insisted that the doctor and the art thief were one. But law-enforcement authorities failed to act, apparently refusing to believe a prominent physician and family man could be a thief. Had it not been for a methodical detective who was not intimidated by a medical degree, the seeming deception might have continued for years.

Both lives were shattered at the moment of the arrest. And as the detectives began to inventory the 172 art objects seized at Waxman's apartment, they got the first hint of the obsession that may have inflamed their timid suspect to risk everything. As he examined the collection, the detective named John Gallo says, he felt a certain excitement at being so intimate with such beautiful work. Waxman, it seemed, was driven by something closer to lust than to greed.

"I handled art I'd never be able to touch otherwise," Gallo says. "I can see how people become addicted to it."

FRANK WAXMAN WAS RAISED IN A STONE house on Osage Avenue, in West Philadelphia. His father was a meat wholesaler. His mother was the daughter of Herman Lemisch, then Philadelphia's most prominent criminal attorney.

"He was brought up in a middle-class home," a friend named Wright Rundle says. "My son the doctor, my son the lawyer, all that."

In 1958, Waxman was admitted to Central High School, a preserve for the brightest of the Philadelphia school system. Although he was color-blind, he was still drawn to art. He dabbled in painting, drawing, and sculpture. Steve Wartman, who sat next to him in homeroom, remembers, "Frank got A's in art while most of us got B's."

Another friend, Paul Weinberg, recalls that Waxman also had a passion for Latin and classical music. Weinberg speaks of a "very sensitive and quiet boy" who was shy around women. Waxman's social life centered on going with Weinberg to afternoon concerts of the Philadelphia Orchestra. The only time Weinberg saw Waxman with a date was at the senior prom. Weinberg remembers watching Waxman dance the twist.

"He was not a good dancer, but he was out making a go of it," Weinberg says. "He seemed somewhat nervous, but pleased with himself."

By graduation, Waxman had decided on a career as an art instructor. The caption under his yearbook picture noted that Waxman "might possibly return to his alma mater someday to teach future Centralites the same art fundamentals as he learned here."

At the University of Pennsylvania, Waxman apparently lost faith in his ambition. He later told Wright Rundle's wife, Elyssa, that he had abandoned art "because he didn't think he was good enough." He began studying mathematics "because he was very good at it and it was an easy major." He started dating a college student named Julie Hirsch. In his junior year, he decided to become a doctor.

In 1972, Waxman was graduated from the Philadelphia College of Osteopathic Medicine. By then he had married Julie Hirsch. He served as an intern at the Albert Einstein Medical Center and entered private practice. Each weekday morning he walked to his office, on Pine Street, in downtown Philadelphia. He went home for lunch. He went back to the office. He returned home for dinner.

Month after month, Waxman kept up this routine. At a time when the only uncertainty in his life seemed to be what his wife would cook for dinner, Waxman visited a psychic and asked her to read his future. He had forsaken art for what was practical. Now, Rundle says, Waxman found that what was practical had become a trap.

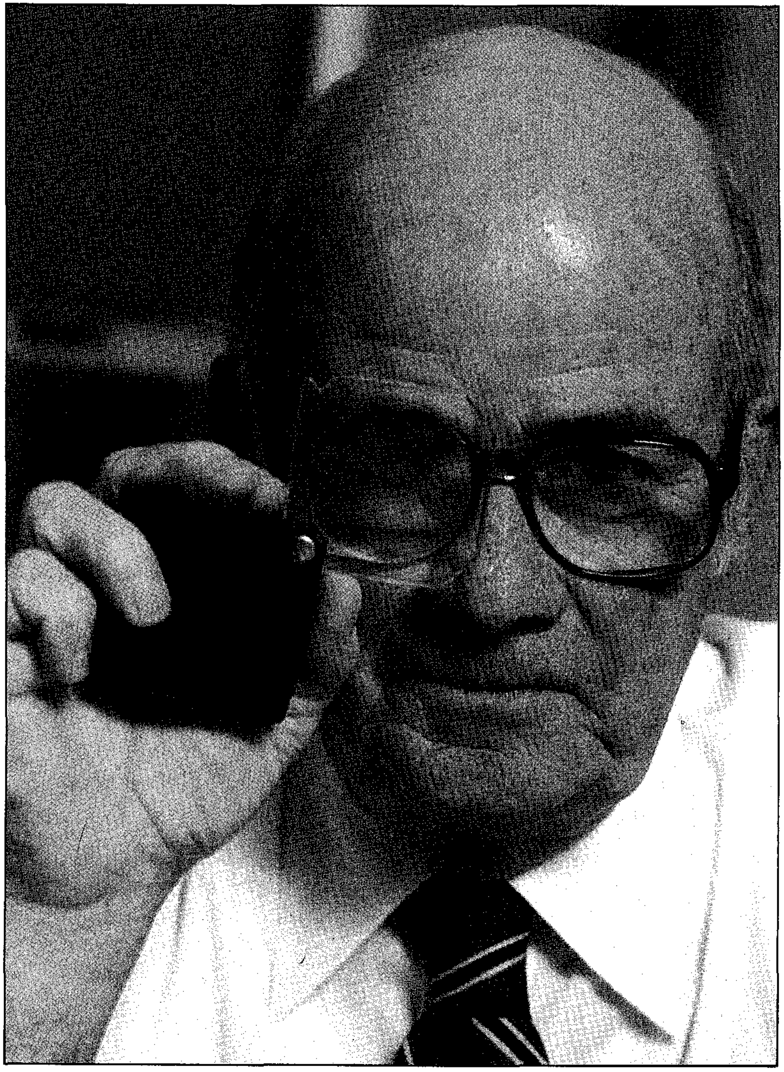
"He was probably a guy who got screwed into the wrong profession and was unhappy as hell," Rundle says.

When winter chilled Philadelphia, Waxman seemed to friends to grow particularly restless. He hated the cold, and at Christmas and Easter he and his wife headed south to Miami Beach. They stayed with Waxman's mother-in-law, who lived in a twenty-apartment complex called the Rexleigh. Among the Rexleigh's tenants was a lesbian bookmaker named Leslie Gordon.

What first struck most people who met Leslie Gordon was her voice. Petite and dark-haired, she spoke in a deep, hoarse whisper. She was originally from Chicago, where both her mother and her father were doctors. In the early sixties, she moved to Florida. She began associating with Hyman "Pittsburgh Hymie" Martin, a gangster, and Hoke "Mac" McClellan, a suspected bookmaker. Under

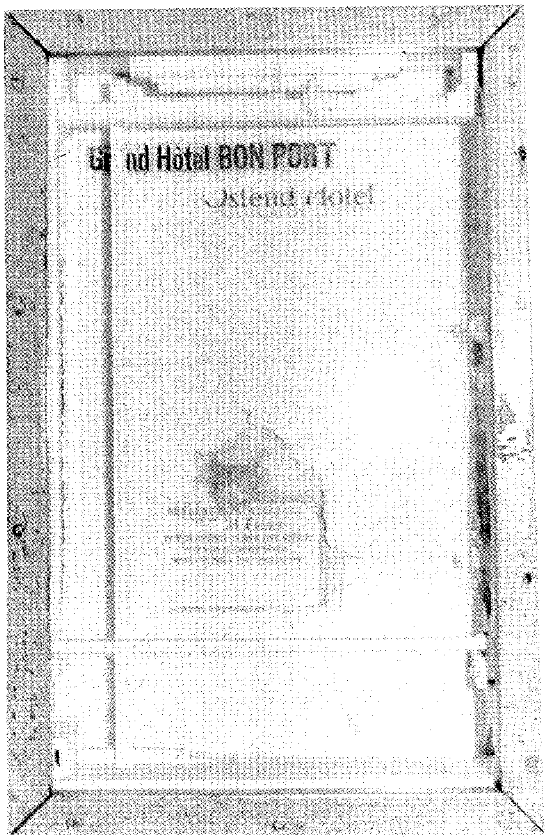
◀ *This nine-inch-high, polished bronze sculpture by Ernest Trova was stolen from the Pace Gallery. Like other artworks pictured with this story, it was seized in a police raid on Waxman's apartment.*

▼ *Early on, New York insurance adjuster Bill Smith thought the doctor and the art thief were the same man.*



Photograph by Bob Sacha.

▶ Grand Hôtel Bon Port, *a Joseph Cornell box valued at $40,000, was stolen last December from the Corcoran Gallery.*



their tutelage, Gordon embarked on a career in the numbers. With the profits, she purchased a Chris-Craft cabin cruiser and parked it in the canal behind the Rexleigh.

In 1968, Gordon walked into the Berenson Gallery and paid $3,000 for a painting by a Florida artist. Gordon had just undergone plastic surgery, and she had painted the cast on her nose orange to match her outfit. The gallery owner, Dorothy Blau, delivered the work later that day.

Over the months that followed, Gordon became a regular visitor to the gallery. She purchased a Donald Judd and a Frank Stella. She soon became one of the central figures of the local art scene and was the first of the set to own a video system. The upper-middle-class citizens of Miami Beach seemed mesmerized by this woman from the underworld.

"She had all the wonderful toys of a very wealthy woman, and art was just another thing for her to buy," Blau says. "Her fun was in doing the wrong thing. If there was a parking place with a meter, she'd park in a no-parking place. It's fascinating when you come in contact with people like that. You're taught in your life there's a right way and a wrong way. It's fun to listen to the wrong way."

NOBODY SEEMED TO BE MORE FASCINATED by Leslie Gordon than Frank Waxman. He did not smoke. He did not drink. He was still encased in a personality people described as quiet and reserved. Yet, there was something that propelled him toward this middle-aged bookmaker with a husky voice. Gordon began asking Waxman out on her boat. Usually, Waxman went alone. Waxman's wife did not like the water. She liked Leslie Gordon even less.

"Julie just hated Leslie," Elyssa Rundle says. "She didn't want anything to do with her."

As the friendship deepened, Gordon told Waxman of her adventures in the underworld. She also arranged for Waxman to acquire his first work of art, a five-foot red vinyl sculpture by William King. In high school, Waxman had flirted with art. Now, spurred by Gordon, he returned to it with a much stronger passion. Art became something to possess.

"I think she [Gordon] taught him and started him," Blau says. "He must have been one of her kind. They were both smart and interested in what most people are not. They gravitated to each other. They were very close."

On a Sunday in 1974, Waxman called Blau at home. He said he was a friend of Gordon's and asked Blau if she could open the gallery. He wanted to buy a painting for an aunt who lived in Orlando. Blau agreed. Waxman appeared at the gallery with his year-old son, Jeremy. He asked Blau to play with the boy while he went through the racks in the back.

After half an hour, Blau began to wonder what was taking the doctor so long. Not finding him by the racks, she stepped out the rear door and saw Waxman close the trunk of his car. Waxman said that he had been looking for his wallet. Then, adding that he had not found anything that he liked, he whisked his son into the car and left.

When the gallery opened on Tuesday, Blau told her partner that she suspected they had been robbed. A customer called to inquire about a small painting by James Brooks. Blau went back to the racks. The Brooks had vanished. So had ten other works. Blau called the police. An officer asked Blau if she had seen the thief.

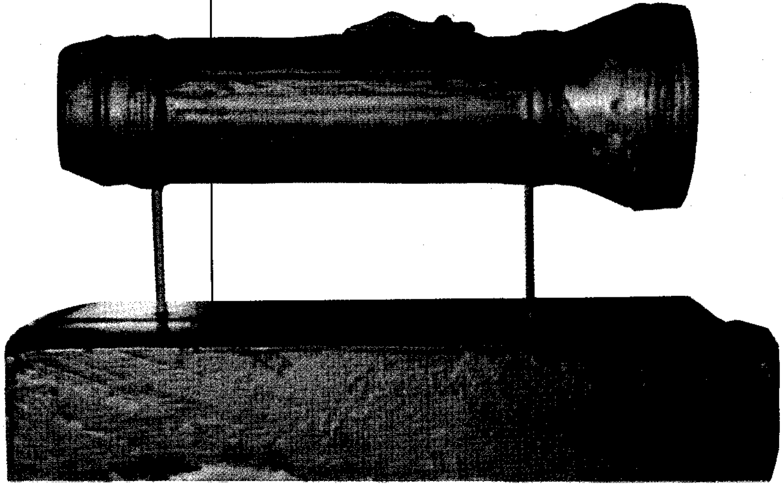
"I never actually saw him steal it," Blau says now. "I had suspicions, but I was not sure. I was afraid to say anything."

A few months later, Blau fell ill and checked into a hospital. Her partner called and said Waxman had visited the gallery a second time. Later, two boxes by Nevelson were missing. Again, Blau felt she did not have enough evidence to accuse the young doctor from Philadelphia.

At about this time, the Pace Gallery lost a collage by Jean Dubuffet. In Philadelphia, the Makler Gallery reported the disappearance of drawings by Alexander Calder, Milton Avery, and Hans Hoffmann. One of the occasional visitors to Hope Makler's gallery was Frank Waxman. Makler remembers him as "kind of excited about the art scene." That year, she nominated him to a position on the executive committee of the Friends of the Philadelphia Museum of Art.

Now 29 years old, Waxman was probably the

▼ *Jasper Johns's* Flashlight, *worth about $75,000 today, disappeared from a desk at the Blum-Helman Gallery in July 1976.*



"...In Florida, he began hanging out with a lesbian bookie..."

youngest of the 22 members of the committee. The committee met on the third Tuesday of every month, and Waxman was silent for much of the first year. One board member would later say, "He just sat there like an unknown."

Gradually, Waxman overcame his shyness. A businessman and art collector named Jay Massey found him "a bouncy, enthusiastic little guy" who "didn't know about the polite world of the museum."

Each year, the committee commissions an artist to produce a print. Massey proposed placing Waxman in charge. The curatorial staff at the museum suggested he appoint somebody else.

"Frank was somewhat naïve about certain things," Massey says. "Philadelphia has various strata of sophisticated society. Especially in a sophisticated group that collects art, Frank would not fit in. He wouldn't strike someone as well traveled, and so on."

IN 1975, WAXMAN STROLLED INTO THE LEO Castelli gallery. A salesman there remembers that Waxman was tanned and carried Gucci shopping bags, "you know, like a normal person." Saying he was a collector, Waxman asked to see a number of paintings. After Waxman left, one of the salesmen noticed that two small Andy Warhols that had been on a back shelf were gone.

That same year, Waxman visited Irving Blum's gallery, at the time located on East 75th Street. Waxman engaged the receptionist in conversation and then ducked behind a partition separating the showroom from Blum's office. As the receptionist rose from her chair to say the rear room was closed to the public, Waxman popped back into the showroom and left. A $75,000 flashlight sculpted by Jasper Johns had vanished from Blum's desk.

Down in Florida, a police wiretap picked up discussions that mentioned Leslie Gordon. The vice squad raided her apartment and found Gordon working a bank of adding machines. Now in his seventies, Mac McClellan apparently had little tolerance for such trouble. Gordon was squeezed out of the numbers business. She was forced to sell her boat. She began borrowing money from friends.

As Gordon grew more desperate for money, Waxman helped peddle her art collection. He gave Hope Makler some snapshots of a Frank Stella painting. He called Jay Massey and said that a friend in Florida was closing a gallery because of family problems. The works were going "for a song." Massey was offended.

"I don't buy that way," he says. "I buy because I fall in love with something, and I try to find a way to buy it."

On October 27, 1976, Waxman purchased an $85,000 condominium overlooking Rittenhouse Square, the centerpiece of a gentrified neighborhood. A second son was born. Waxman's wife acquired two cats. Waxman did not like cats, and he got a dog. His wife, whom one friend describes as "civic-minded," joined the Friends of Rittenhouse Square. She started taking modern-dance lessons. Waxman continued to attend meetings of the Friends of the Philadelphia Museum of Art.

Among the art-world gatherings he attended was the opening of Sotheby's office in Philadelphia. Waxman had a long conversation with Hope Makler.

"He was in the milieu of people who had important things," Makler says. "I suppose he wanted important things, too."

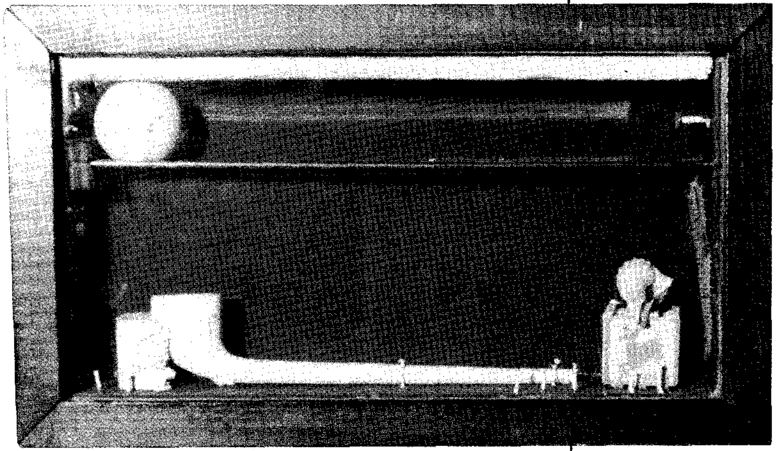
Elyssa and Wright Rundle also lived in the building on Rittenhouse Square. Wright is a sign salesman. Elyssa is a painter who worked in an unheated loft. She remembers that "I was always excited that he [Waxman] had this collection." She was most impressed by the flashlight by Jasper Johns, which Waxman kept on his coffee table.

The Rundles assumed Waxman had purchased this and the other works in his collection with an inheritance.

"He said that his grandfather left him money because he became a doctor," Wright says.

Several evenings a week, Waxman visited the Rundles' apartment. Often, they talked about art. The color-blind doctor said he sometimes was forced to ask his children to identify the colors in his paintings. Working year after year without recognition, Elyssa sometimes spoke of quitting. Waxman pushed her to keep working. She remembers him saying, "You've got a gift—use it." Waxman seldom spoke about his career in medicine.

▼ *This untitled Cornell box was reported stolen by the Hokin Gallery in December 1980.*



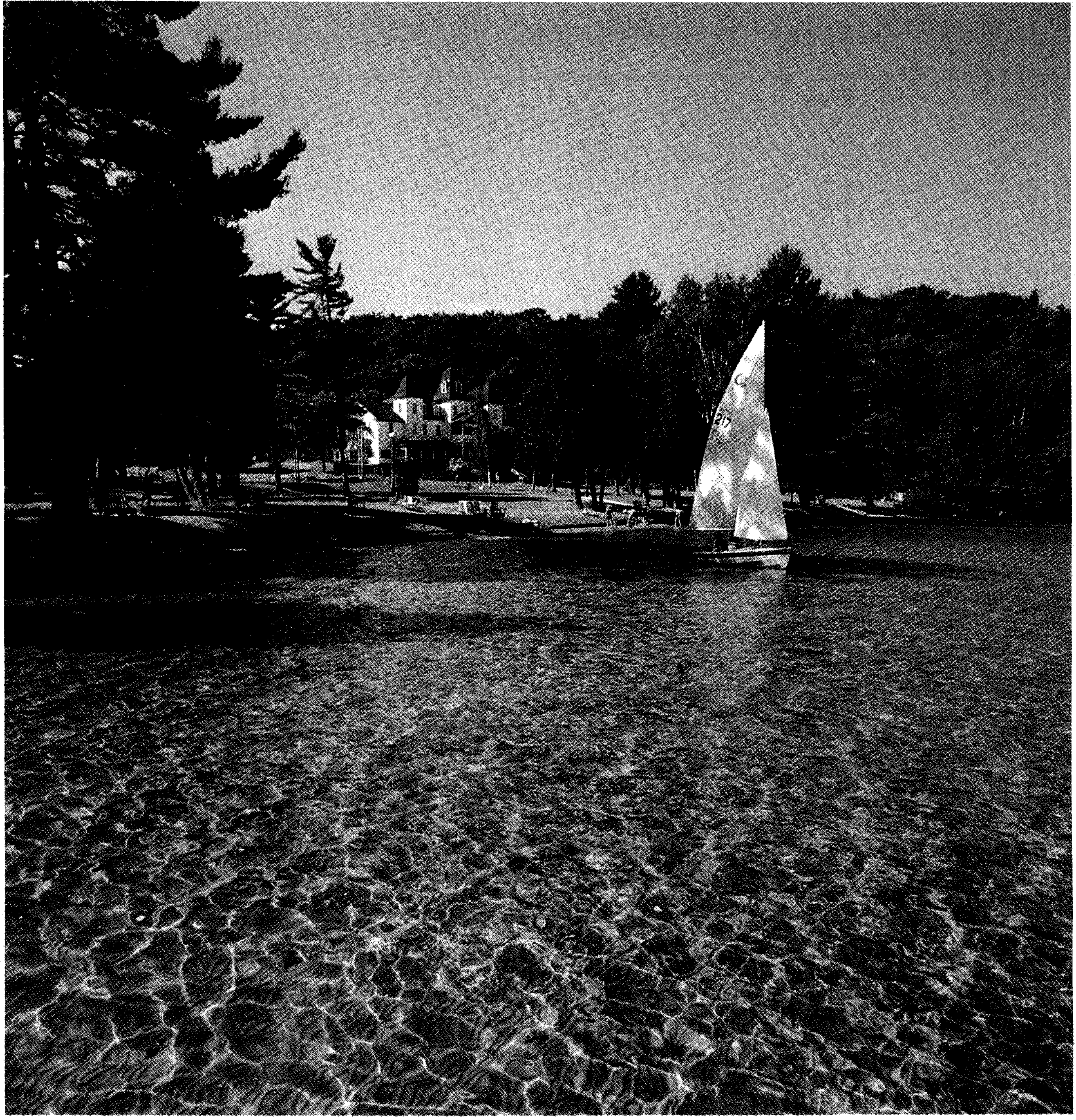
"He was not your usual kind of doctor, who was unapproachable and mysterious," Wright says. "He never played God."

In 1979, a small Agnes Martin disappeared from the private office of the Robert Elkon Gallery. The nearby Marisa del Re Gallery lost a 27-by-53-inch Calder painting entitled *Splotchy.* The thief had forged a property pass to get the work out of the building. The Alex Rosenberg Gallery, on 57th Street, reported the first of five thefts.

"The guy had taste," Rosenberg says. "He took only the best."

IN MAY OF THAT YEAR, WAXMAN DISPLAYED his collection to the art world of Philadelphia. The occasion was a party at Waxman's apartment for the new director of the museum, Jean Sutherland Boggs. She described the party as delightful, and found Waxman's artworks to be "a lively, but modest collection."

Many of the other guests noticed something curious about the collection. One committee member recalls, "I didn't think they were significant



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"...'The guy had taste,' says one victimized gallery owner..."

pieces. They were out of scale with what somebody with a good eye would do. It just didn't fall together."

Frank Goodyear, the chief curator of the Pennsylvania Academy of the Fine Arts, was "surprised to see so much of a diminutive scale." Goodyear was impressed by a small Don Judd piece. He later convinced Waxman to lend it to the academy for a show called "The Private Eye: A Salute to Philadelphia Private Collectors."

Toward the end of the evening, Waxman ran out of wine and borrowed a few bottles from the Rundles. Apart from this small panic, Waxman seemed to Elyssa to be "very excited about the party." An art dealer named Marian Locks says that Waxman's wife did not appear to share her husband's passion. The wife, Locks says, "didn't come across as an art groupie. She was interested in more important things, like having babies." Waxman struck Locks as "a bit of an art snob."

"He was not particularly knowledgeable," Locks says. "He was very into names, which isn't a judgment I go for. I don't know how much of an eye he had. I was surprised anybody that young could own so much."

At about this time, Dorothy Blau learned that a Cornell box had been stolen from the Hokin Gallery, in Palm Beach. She called a friend at the gallery and said she was sure the thief was Frank Waxman. The friend, Doris Ellenbogen, called a cousin in Philadelphia and said she needed a photograph of Waxman. A few weeks later, the cousin flew down to Florida. He walked into Ellenbogen's kitchen wearing a Sherlock Holmes hat. Then he handed her a manila envelope containing ten photocopies of Waxman's medical-school-yearbook picture.

One of the photocopies was mailed to Bill Smith, a New York insurance adjuster, who is the insurance industry's leading expert on fine art. After talking to Blau and Ellenbogen, Smith got in touch with the F.B.I. The F.B.I. failed to interview either woman. Smith called Ellenbogen and said he would keep the file on his desk. Ellenbogen remembers him saying, "Someday, somehow, something is going to happen."

MORE AND MORE THEFT REPORTS crossed Smith's desk. A Moore sculpture was taken from the Lillian Heidenberg Gallery, on 57th Street. Lillian Heidenberg called the Sindin Galleries, on Madison, with a warning to secure *its* Moore in the office. She recalls being told, "Nobody goes in the office." Later, Ed Sindin called back and said the Moore had been stolen.

At the Washburn Gallery, on East 57th Street, a man carrying a Gucci shopping bag came in and said he wanted to buy a birthday present for his mother. He picked out three paintings and said he would be back on Saturday to choose one. Joan Washburn noted that the man had a deep tan. She remembers saying to her husband, "If I just came back from the islands, I hope I'd be more relaxed than that chap."

On Saturday, the man returned and picked out a painting. Joan Washburn ducked into the storage area for a few seconds. When she returned, the man was standing in the doorway between the public gallery and the private showroom. As he headed for the elevator, the man said his sister "Julie" was at Bonwit Teller and would be by with a check in half an hour.

Moments later, Washburn realized that a Cornell box had vanished from the private showroom. She sat down and wrote a description of the man: "Male white, deep tan, brown eyes, early 30's, 5'7", 150 pounds. Italian sweater, slacks. Gucci moccasins, tan raincoat. Very nervous."

Again and again, this same description appeared in reports on stolen art. In the F.B.I.'s own bulletin on the theft of a small watercolor from the David Findlay Galleries, on Madison, the suspect was described as tanned, five feet seven, 150 pounds. Adding these reports to his file, Smith enjoyed a recurring daydream.

"I fantasized someday I would walk into a room and it would all be there," Smith says.

In the subdued world of fine-art sales, excitement over a painting is revealed by a nod of the head. Fear of crime takes the outward form of a velvet rope closing off a storeroom or a discreet alarm on a staircase.

Behind these quiet precautions, however, was something edging toward panic. The owner of the Heidenberg Gallery says, "You're like a free target. You get almost paranoid. Somebody comes in and you have to watch them until they leave." Maxwell Davidson, who lost a Motherwell watercolor from his gallery, says, "A man can't be raped, but there was a feeling of personal violation." Irving Blum, who lost the Jasper Johns flashlight, remembers, "I was always looking over my shoulder."

"The rash of thefts disturbed people in a way they had never been disturbed before," Blum says.

Back in Philadelphia, Waxman called the police and reported a $2,400 burglary at his apartment. None of the suspicions concerning Waxman had been relayed to Philadelphia. A uniformed cop listened to Waxman's complaint that a gold pin and a diamond necklace had been lifted from his bedroom.

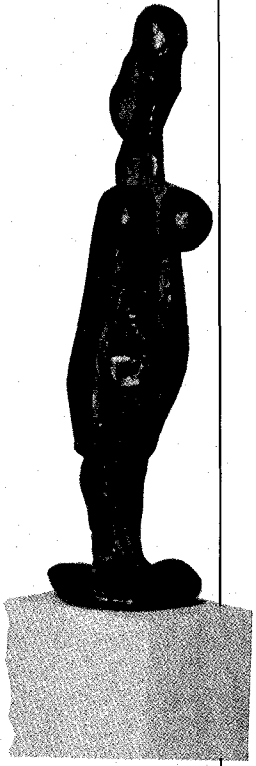
In 1981, Waxman passed the medical boards in Florida. He told his wife that he wanted to move south. His wife wanted to stay in Philadelphia. They talked about a divorce.

Through the Jackson-Cross real-estate agency, the condominium was put up for sale. It was listed at $325,000 as an "art collector's apartment." A woman from the suburbs toured the apartment and later returned with her husband to show him the art collection. The couple recognized a small Wesselmann they had seen in the Hokin Gallery. They did not know that the piece had been stolen.

LAST SEPTEMBER, DOROTHY BLAU AGAIN encountered Leslie Gordon. Blau asked if Waxman had been stealing art. Blau remembers Gordon saying, "Yes, it's in his apartment." Blau called Ellenbogen, who called Smith, who again notified the F.B.I. The F.B.I. did not interview Gordon.

Later, Special Agent Robert Bazin explained, "We did look into the matter. We just didn't have enough probable cause to move on it."

By then, Gordon had left Florida for Las Vegas



▲ *Picasso's seven-inch-high* Woman With Large Breasts *was taken from the Herbert Palmer Gallery in December 1981.*

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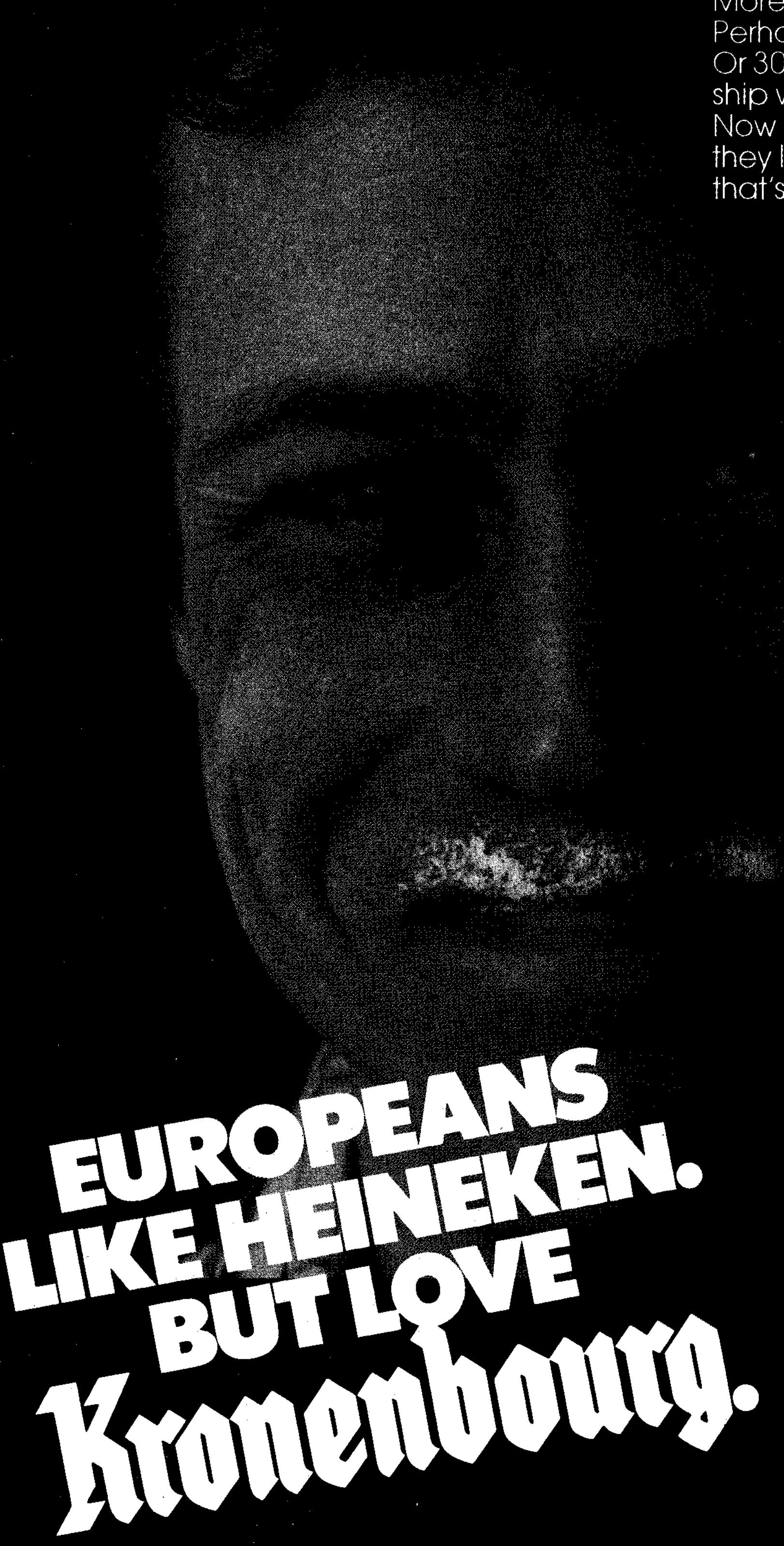
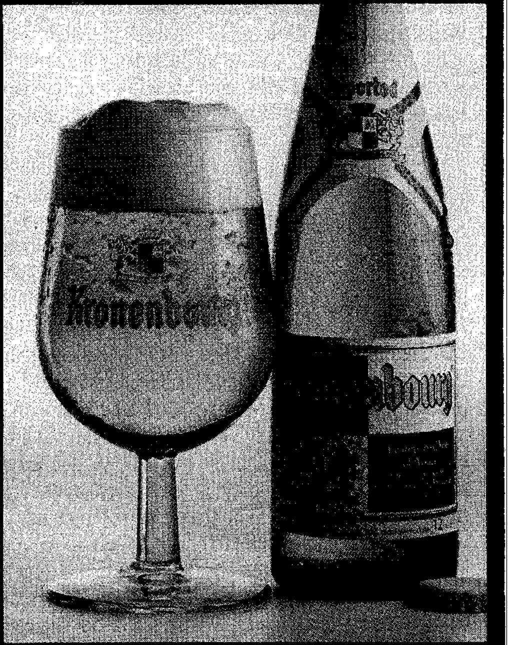
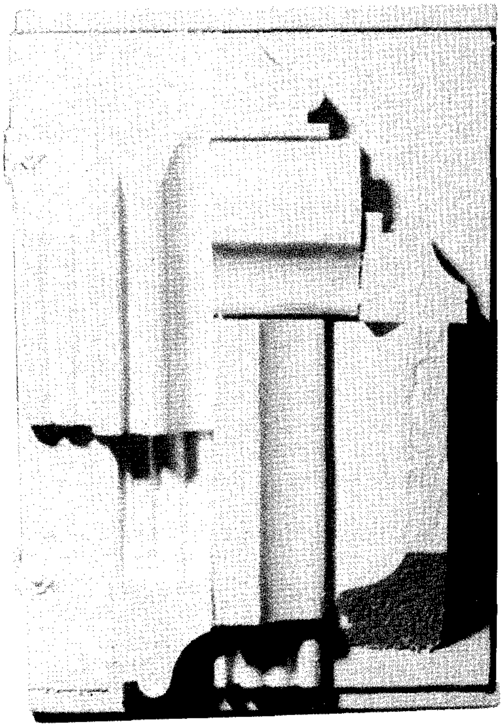




EUROPE'S #1 BOTTLE OF BEER.

"...A Castelli clerk recalls Waxman's Gucci shopping bags..."



to work as a card dealer. When she arrived, she learned that the man who had promised her the job had died. She applied to a croupier school, but was told she was too old. The bookmaker who had once "had all the toys of a wealthy woman" became a guide on a tour bus.

Several weeks later, Gordon was found in Room 1403 of the Four Queens Hotel with a bullet in her head. A .38-caliber revolver lay at her side. Elyssa Rundle remembers that Waxman was "very upset." Saying he wanted to confirm the identification, Waxman called the coroner's office. He was told that the death had been declared a suicide.

THAT NOVEMBER, WAXMAN APPEARED AT the Marlborough Gallery on 57th Street. He told an executive named Doug Walla that he wanted two paintings for a new apartment. He chose a Red Grooms and a Herbert Bayer and said he would return the following day with his wife.

The next day, Waxman failed to appear. That afternoon, Walla bumped into him by chance at Lamston's on Sixth Avenue. Waxman was buying Christmas decorations. He told Walla that his wife had been delayed. He promised to stop by after the weekend. Two weeks later, Walla found that two small sculptures were missing.

Another four pieces vanished from galleries in New York. At one place, a man who looked like Waxman signed the guest book as "Jacques Cohen." At another, he was "Mike Schwartz." At a third, he was "John Hirsch." Usually, he gave a Manhattan address of 250 West 58th Street. This was different from Waxman's address in Philadelphia by one number.

As Christmas neared, the people at the Hokin Gallery, in Palm Beach, studied Waxman's picture. They wanted to be sure they recognized him when he made his usual winter trip to Florida. Instead, Waxman flew to Los Angeles. There, he became "Jamie Hurst," of Westover, Delaware. Westover was the hometown of a college friend of Waxman's.

ON THE MORNING OF DECEMBER 23, A short man clutching a shopping bag entered the James Corcoran Gallery, in West Hollywood. He studied one painting and asked what it would cost without the frame. The gallery owner, James Corcoran, later described him as "disjointed."

One of the clerks remembered that the man had visited the gallery five years before. At that time, a de Kooning drawing had disappeared. As the clerk walked over to alert Corcoran, the man blurted out that he had to put a quarter in the parking meter. The man then bolted. With him went a Cornell box.

The next day, the short man with the shopping bag visited the nearby Herbert Palmer Gallery. The clerk there noted that the man was not wearing socks. The man asked to see a small Sam Francis painting that was stored in the back. The clerk brought out the painting. The man suddenly said that he had to fetch his wife, who was across the street shopping. The man left. A short time later, the clerk saw that a Picasso sculpture entitled *Woman With Large Breasts* was no longer in its display case.

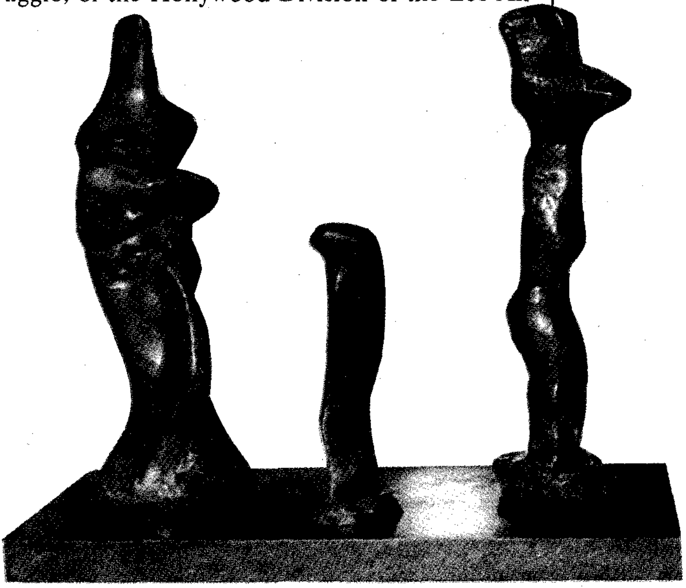
"I think his great skill is in knowing when there is a state of confusion in a gallery," the owner, Herbert Palmer, says. "It was Christmas Eve. The gallery closes early. People are in a hurry. And he comes in and asks to see pictures."

On December 26, in the late morning, a man called the Feingarten Galleries, in Los Angeles. An answering service picked up. Identifying himself as Jean Triquant, the man left a telephone number and made an appointment to visit the gallery. The following afternoon, a man who introduced himself as Jamie Hurst came into the gallery. The man said that Jean Triquant had been injured in a car accident. The man toured the gallery and left. At 3 P.M., Grace Feingarten discovered that a Rodin sculpture had been stolen.

The three cases were assigned to Detective Don Riggio, of the Hollywood Division of the Los An-

◀ Floating Cloud Cryptic XI, *a wood box construction by Louise Nevelson, was stolen from the Hokin Gallery in December 1979.*

▼ *Henry Moore's* The Family, *an eight-by-nine-inch bronze, disappeared from the Alex Rosenberg Gallery in October 1980.*



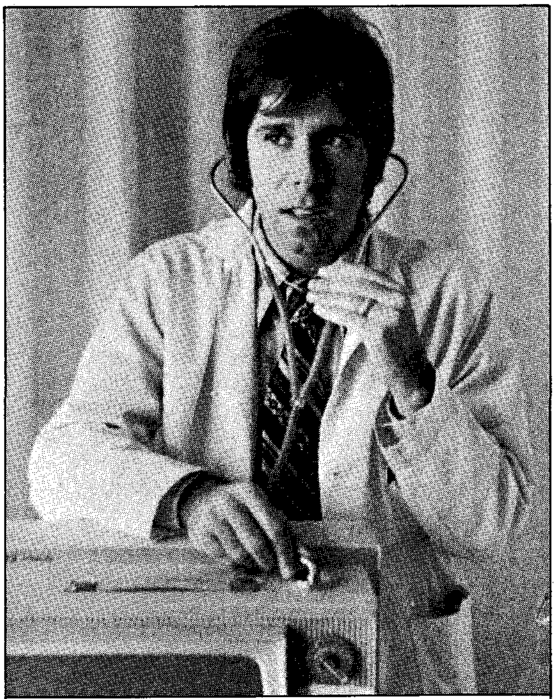
“. . .As the art thefts continued, galleries edged toward panic. . .”

geles Police Department. Riggio was not sure what to think when he was handed a photocopy of the Cornell box and told the piece was worth $40,000. Later, Riggio said, “That's not my life-style. I don't collect art.”

First, Riggio called the number that “Jean Triquant” had left with the Feingarten Galleries. An attorney answered and said that he did not know anybody named Jean Triquant or Jamie Hurst. He added that a doctor friend named Frank Waxman had been his houseguest over the holidays. Riggio reached the doctor in Florida.

“He was very evasive, and he contradicted the story told by the gallery,” Riggio says.

▶ “He was probably a guy who got screwed into the wrong profession and was unhappy as hell,” says a friend.



FRANK WAXMAN, D.O.
PHILADELPHIA, PENNSYLVANIA

UNIVERSITY OF PENNSYLVANIA, A.B.

ALBERT EINSTEIN MEDICAL CENTER
PHILADELPHIA, PENNSYLVANIA

On January 5, Riggio sent a Teletype to the Philadelphia police requesting background information on Waxman. The Teletype was referred to the detective named John Gallo. Nine months before, Gallo had been detailed to handle art thefts. He had purchased his first art book, *Art Through the Ages,* and began spending half a day each week visiting galleries. His biggest case had involved the theft of some $50 prints from a black-culture exhibit at the Philadelphia High School for Girls.

Now Gallo began a quiet background check on Frank Waxman. Piece by piece, he put together the portrait of a thief.

Receiving a theft report, Bill Smith called the Corcoran Gallery. He was told that the police suspected a doctor from Philadelphia. Smith remembers opening the file on his desk and saying, “I'm looking at his picture right now.” Smith, Gallo, and Riggio huddled in Philadelphia.

On April Fools' Day, the detectives went to municipal court for a search warrant. In the application, they noted that Julie Waxman's maiden name was Hirsch. This was close to “Hurst.” The warrant was granted, and the raid was set for the following morning.

AT 7:14 A.M., THE DETECTIVES BURST INTO Waxman's apartment. There, on a wall fifteen feet away, was an oil painting by Franz Kline. Gallo recognized the work from Art Dealers Association flier No. 3050, which reported that it had been stolen from the Robert Elkon Gallery in November 1981. On a shelf in the dining room, Riggio found the Cornell box that had been taken from the Corcoran Gallery. The Picasso that had been lifted from the Palmer Gallery was on a pedestal next to Waxman's bed.

Three hours later, Bill Smith stepped into the apartment. He threw his hands up to his face. Degas. Moore. Calder. De Kooning. Here was the room from Smith's daydream. Later he said, “I was probably agape, and I hate being agape. . . . It was startling, but also delicious. How many fantasies have you had come true?”

More detectives arrived. A sculpted hand by Rodin was found under a pile of clothes in the bedroom closet. This was Waxman's most treasured piece, and he was afraid a burglar would steal what had been stolen three months before in Los Angeles. Studying the bronze hand, Captain James Gallagher noted that even the veins were detailed. Gallagher also admired the Moores. He had some trouble understanding a Joseph Cornell box that featured three slabs of cotton. Some cops later called this “the maxi-pad box.”

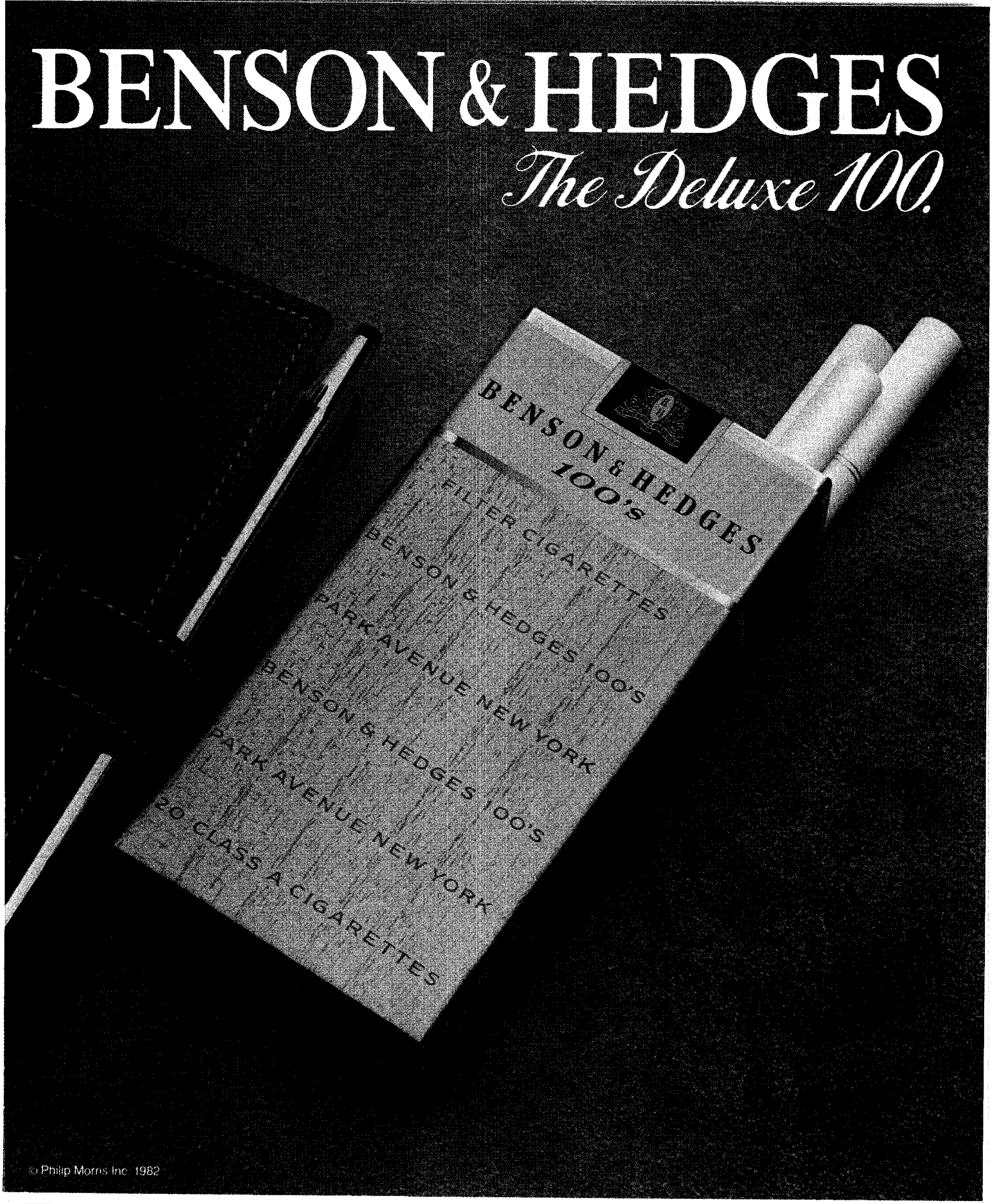
At 11:30 A.M., Waxman called from Florida. Somebody had tipped him off that the police were in the apartment. Gallo addressed Waxman as “Doctor.” Waxman addressed Gallo as “Officer.” Gallo said he could have the F.B.I. or the Florida police pick him up. Waxman said that would not be necessary. He would be on the next plane.

As Eastern Airlines Flight 876 neared the airport in Philadelphia, Waxman asked a stewardess if he could be the first to deplane. Gallo and Riggio were waiting at Gate C-10. They escorted Waxman down a stairway to the squad car parked on the runway. Riggio slid next to Waxman in the backseat.

During the drive to the apartment, the squad car hit rush-hour traffic. As they crawled along Route 95, they spoke of the weather in Florida. Then the conversation turned to art. Waxman talked of Joseph Cornell, explaining that the artist's images were drawn from his experiences as an inmate in a concentration camp. Gallo remembers that Waxman spoke “like an art teacher.”

Later, Gallo opened an art book containing a biographical sketch of Joseph Cornell. The artist had never been in a concentration camp. He worked out of a garage on Utopia Parkway, in Queens, and much of his work was based on imaginings of places he had never been. Gallo closed the book and noted another twist in the case of Frank Waxman.

“Imagination and dreams,” Gallo says. “Waxman's whole life was one big Cornell box.” ■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Taking Another Chance on Love

By Deborah Haber

"...Some tips on marrying again—tastefully..."

EMILY IS GOING TO BE A JUNE bride... again. Martin, her groom-to-be, looks forward to connubial bliss... also again. They are savvy New Yorkers. Reality has already spent years hitting them in the face. And yet they're getting into a legal bind one more time, like thousands of their fellows in this city every year.

Knowing, as they do, that marriage is so... *daily,* why are they asking for an encore? They are optimists. Things have not changed since Dr. Johnson's day: At a second wedding, hope still triumphs over experience.

But couples rebounding down the aisle couldn't care less about Dr. Johnson's opinion. This time, they are certain, things are going to be different. And they are going to be better. "They *look forward to* commitment," says Dr. Forrester Church, minister at the Unitarian Church of All Souls. (He has performed 350 weddings since 1978, and in 60 percent of them, at least one partner was marrying for the second time.) "These men and women have learned that the freedom they experienced living together was an illusion. Marriage has become, for them, a liberating experience. It frees them from their rootlessness."

Last September, Alan Lapidus, 45, and Nancy Hoffman, 35, exchanged rootlessness for the joy of settling down. He's an architect for resort hotels, like the Trump Casino, in Atlantic City; she's a nurse. "I was married the first time, in the late fifties, because my wife and I couldn't cope with dating and the other problems of pubescence," he says. "We were brought up on Doris Day movies and all the rest of that fifties sex. Or should I say lack of sex. We wanted a fantasy world for two. That's the reason we got married."

It didn't work out. Still, when Lapidus decided to do it again, he had no reservations. He's upper-middle-class, Jewish, a native New Yorker; she's working-class, Lutheran, brought up on a farm in Ohio. But their views on life and their aims in marriage are remarkably similar. "We wanted to get married. It was a voluntary decision freely arrived at. We did not *have* to get married. This time, we went into it with different emotions. Everything was easy, natural. And this time, in addition to everything else, we like each other. Maybe it's middle age, but I didn't just *think* this was right. I *knew* it was right."

Nancy did too. "We both had a couple of years between marriages. He went through analysis, and I had the experience of working and being a single parent. When you see that you have what it takes to work and raise a child on your own, it really builds your self-confidence. That's important in marriage."

("Oh, she's got self-confidence," Alan says. "Strength! When I come home from the office and say, 'My God, my day was a catastrophe,' she says, 'Only complete cardiac arrest is a catastrophe. Everything else is a *situation.*' ")

Lyricist Lee Adams (*Applause, Bye Bye Birdie*), 57, and actress-singer Kelly Wood, 36, exchanged their lease for a mortgage two years ago. They lived together only two months before deciding to marry. "I had lived with a man before and was very hurt," Kelly says. "I made up my mind that I'd never do that again. It's just like playing house. It's not grown-up."

Her husband was just as ready for a union with license. "After my divorce, I moved from Westport to Manhattan and dated for a couple of years. At first I thought, 'Wow! Being single is great!' But how many twenty-year-old girls can you go out with? It gets a little boring. I discovered that going to bed with somebody wasn't the end of the world. When I met Kelly it was time for marriage. Here was a beautiful and mature woman I wanted to live with forever. We absolutely did not want to play house."

"Living together?" says Dr. Stanley Bernstein, psychoanalyst and psychiatrist on the staff of Columbia-Presbyterian and Mount Sinai hospitals. "It's like playing doctor and nurse. It's a game on a trial basis. There is always a back door you can walk out of if things don't go your way."

("Living together?" says one old Brooklyn auntie. "That's a guy who's having a good time and a dope.")

In any love relationship, Bernstein says, the most damaging failure is not being able to learn the difference between giving, which enhances you, and giving *in,* which sets up resentment. "When a couple live together, one of the partners will eventually want to go forward, but the other partner may not. A giving-in situation takes place, with all the attendant resentment," he says. "It becomes a power struggle. Who gives in to whom? There are no winners in that setup."

Those who opt to take their relationships full throttle ahead into remarriage may find that the ceremony itself presents certain complications the second time around. There may very well be two sets of children, and a need to make them feel at home with each other. A few ex-in-laws may expect to be invited. Couples can run up against religious restrictions on interfaith marriages. Where and how, then, should people who have been through it before do it again, tastefully? For those seasoned travelers on the road to matrimony, poised to take yet another big step, *New York* offers some guidelines that have been culled from social duennas, the happily remarried, the soon-to-be happily remarried, and other experts. Here is how to retie the knot stylishly and also—one hopes—lastingly.

Illustrated by Seymour Chwast.

THE CEREMONY

MEMORIES OF THE FIRST wedding celebration—he in cutaway, she in white satin, the wedding-cake groom looking just like Tom Dewey—may still pain. Alan Lapidus groans at the thought of his first reception, arranged by his father, Morris, the architect of the Fontainebleau, the Eden Roc, and other Miami Beach fantasies. Alan was twenty, his bride nineteen. "We arrived to find 300 people in the ballroom of a hotel my father had built," Alan says. "We didn't know anybody but our parents.

"It was a Cecil B. De Mille–via–Morris Lapidus production." A gargantuan display of chafing dishes and ice sculpture, a big band that played cha-chas, matchbook covers with photos of the bride and groom, and oversize menus proudly proclaiming, "Boeuf à la Rochelle and Alan" and "Nova Scotia fumé." As the strangers danced merrily to such Latinalia as "Merengue Tiki" and "The Miami Beach Rumba," they may have noticed that the newlyweds were also a little *fumé.*

"My wife was furious with me for letting this happen, as well she should have been," Lapidus says, wincing. "But I was too dutiful or cowardly a son to say anything. I also didn't even know enough to get drunk, so I just sat there absorbing misery like a sponge." As far as he's concerned, the parent-arranged wedding set the stage for an unhappy thirteen-year marriage: "I really believe that everything that started on that day came to a head in the marriage that followed."

So when he and Nancy married, he made sure things were different. The setting was the lawn of a Shelter Island house he'd designed. The photographer, the string quartet that played chamber music, and even the caterers were all friends of the couple's. The bride, in antique ivory lace, and the groom, in white suit, were married by a woman rabbi whom they both knew. Their children stood up for them. The 50 guests were all longtime friends. "We loved every one of them," reminisces Lapidus happily. "It was a magic day."

Most etiquette experts approve of this kind of quiet celebration. The impeccable Letitia Baldrige, Jackie Kennedy's White House chief of staff and now author of the updated *Amy Vanderbilt Complete Book of Etiquette,* feels that the second marriage ceremony should be a "quiet and private affair—only for the couple's family and closest friends." The reception afterward is a different matter. "That can be as big as you wish," she says, "but the ceremony part should be low-key." To be "correct," a second-time bride should not come down the aisle on the arm of her father. "She doesn't have to be given away. She has already been given away." Baldrige suggests that the bride enter alone from one side of the chapel, the groom from the other side, and that they meet in front of the altar. "It's symbolic of their independence, and it's very effective."

Twice-married-and-divorced socialite Charlotte Ford is the author of *The Book of Modern Manners.* She endorses the propriety of intimate services and large receptions. "The reception is the party part," she says. "Certainly you can have a big one if you want to. Just because you made a mistake doesn't mean you can't try it again." She herself did, the second time she married. "We had a big reception the night *before* we got married. There's no reason you can't have a celebration anytime you want to: before the wedding, immediately afterward, or months later." One solicitous wag warned the bride and groom not to wait too long for their wedding celebration: "It should definitely precede the divorce."

"The first wedding," says Chaquet Ann Weir, assistant banquet manager at the Regency Hotel, "is really the celebration of the couple's parents. All of the relatives get an invitation, whether the bride and groom know them or not. The second time, the guests are there because the pair want them to share this moment, not because of any 'obligation.' This time it's a real party, not an affair of state."

Those who are invited might want to know what to do about wedding gifts. Social arbiters Baldrige and Ford are against bridal registries for repeat brides. "It's better to tell your friends what you want informally if they ask you," says Ford. Stores, naturally, urge registration again. (B. Altman is making gift buying easier for outlying customers by linking its stores' registries by computer. Macy's and Bloomingdale's will

“. . .Common sense, alas, doesn’t always prevail. . .”

go on computer this summer.) One Tiffany & Company spokeswoman says, “A previously married couple have divvied up much of what they jointly owned, and the new family unit is often larger with the addition of each party’s children.” Tiffany suggests extra plates, salad plates, serving dishes, and glasses—from tumblers to brandy snifters—as second-wedding presents.

A twice-married wife agrees. “I was so happy to get the extra wineglasses,” she says. “So many of mine got broken during my last marriage. I used to throw them at my ex-husband.”

If there are stepchildren, they should be included in the ceremony if they wish to be. “It’s fine if the ex-mate and the new bride want them to be part of the service,” Baldrige says. “I think it’s a great idea. It’s a lovely way to welcome the children into the couple’s new life.”

Virginia Ryan Joffe, 39, a school administrator who married trial attorney Robert Joffe, 39, last June, made sure the wedding ceremony would help to join the two of “his” and the two of “hers.” “We wanted the kids to realize that we were all getting into this together. We wanted the wedding ceremony to unite all of us,” Virginia says. To that end, in a Unitarian chapel, 60 good friends and family members watched a procession that included the groom’s seven-year-old daughter as flower girl, his three-year-old son as ring bearer, her eleven-year-old as maid of honor, and a nine-year-old, who escorted his mother to the altar. At the couple’s request, a poem about the beauty of children was read by the minister during the service.

Each child was permitted to invite “special friends” to the townhouse reception for 200 that followed, and the considerate bride had the furniture arranged in such a way that the children knew what was happening at all times. It was a beautiful and intelligent wedding that helped cement the entire family’s relationship.

If stepchildren are welcome second-wedding guests, certain others are not. According to Ford and Baldrige, ex-spouses and ex-lovers are no-no’s. So are ex-in-laws from a divorce. But if the in-laws are those of a widow or widower and the current bride says yes, their presence is perfectly acceptable. “It’s a way for them to maintain a connection with their grandchildren,” Baldrige explains.

Common sense and good taste do not always prevail. One recent groom posed with the bride and three of his ex-lovers for a wedding photo. One couple arranged to be followed down the aisle by the bride’s father, bearing shotgun. And Eileen Weinberg, of Word of Mouth, the takeout-food shop, won’t soon forget the reception she catered at which the *ex-wife herself* was present. Another surprise was to come: A year later the ex-wife appeared at Word of Mouth, about to remarry and interested in ordering exactly what her former man had had at his wedding.

Where to hold the ceremony once the state license has been granted? Some second-time couples may wish to be joined in the eyes of God. But whose God? Interfaith marriages are common: A survey by the Jewish Population Study, for instance, indicated that in at least one-third of Jewish marriages one of the members is a non-Jew.

To those for whom the sacraments are important, interfaith ceremonies *are* possible. The ground rules vary. Some of them are set forth on pages 42 and 44; on pages 48 through 50 there’s a list of welcoming churches, preceded by a few suggestions for non-religious settings for the ceremony and the party afterward.

For those who don’t require any pomp in their circumstances, there’s always City Hall. Room No. 257, the Municipal Building: bare, with podium. A deputy city clerk provides a minute-and-a-half rite. A cacophony of tongues is heard in the anteroom—Hebrew, Spanish, French . . . even English from time to time. The dress is eclectic: on a recent spring day, one groom in white slacks, a checked shirt, sneakers, and the earphones of his transistor radio; another, holding his new baby, in handsome tuxedo; and Gaston, a 54-year-old steam fitter from the Dominican Republic, in a natty knit suit. It was his third grab at the gold ring on the connubial carousel, the second for his wife-to-be, Evelina, 36, a machine operator. Gaston’s practical, if unromantic, reason for a civil ceremony: “I always get married here. It’s easier.”

Easier, for sure. No reservations. Just bring your partner, $5 in cash, a witness, and your marriage license, and stand on line and wait your turn. But though the surroundings are seedy and the moment brief, it can still be beautiful. On that same day, Rhoda, a 36-year-old schoolteacher, married Sol, 36, a furrier. They had no family along—his parents were in Israel, and the bride admitted to being estranged from hers. “They have never really forgiven me for divorcing my first husband,” she said. “He was a dentist. As far as my mother is concerned, once you let go of a Jewish dentist nothing else good can happen to you.” The two of them left for a celebratory lunch after the service, maintaining that the whole event had been “no big deal,” but a witness noticed that during the ceremony the bridegroom trembled and the bride had tears in her eyes.

Another way to settle ecclesiastical differences is to have a judge perform the ceremony. “Almost everyone knows a lawyer who knows a judge who will be happy to marry you,” says City Clerk David Dinkins, who is in charge of all marriage licenses and hence all marrying in New York City. “Just ask. If he’s too busy to perform the ceremony, he’ll refer you to someone else.” Judges who marry couples aren’t allowed to charge fees, but some will accept a contribution to a favorite charity.

Why do busy city officials bother participating in a wedding service? “Simply because it’s an opportunity to see firsthand that good and warm things are still happening,” says Dinkins, who occasionally does some marrying himself.

Emily and Martin have chosen to go before a judge. She’s 40, an artist; he’s 54, a businessman. She comes from a long line of distinguished Episcopalian preppies, and she’s been married twice before, to Protestants. (“The first time in full regalia at church, the second time at my parents’ home—perfect Wasp affairs.”) He’s Jewish—from a religious family—and he, too, is divorced.

Her parents have accepted the idea of this marriage, though the first meeting between the groom and the bride’s family was . . . strained. “Poor Martin. Everybody wanted to make him feel at home,” Emily remembers. “So they kept telling him how *wonderful* they thought Woody Allen was.” Martin’s family finds the union just as unlikely. To this day, when he isn’t around, his older sister corners Emily and sighs, “Thank God our parents aren’t alive to see this.”

But the two say they don’t need family approval or a religious wedding ceremony. They’ve lived together for five years—they are ready to make a marriage. The bride-to-be says firmly, “We’re different, but we’re a unit.”

So they will have a non-religious wedding, by a judge, in a garden in Jamaica, Queens. (“I think it’s the first time my family will have been to *this* Jamaica,” Emily says.) A big celebration. Two hundred guests. The bride in an ivory wedding gown, and “at least” four bridesmaids; one of them has stood up for Emily before. Lots of *frailech* (happy) music and Jewish dancing in honor of the groom’s side of the family, and a choir singing revivalist hymns (definitely “Shall We Gather at the River,” a favorite of the bride’s). A strolling cymbal player is slotted to take up any slack in dramatic effect. If these nuptials aren’t exactly what the protocol nabobs had in mind, Martin and Emily don’t care. “This is *our* party,” she says. Proving that

CHWAST

". . .'I wear white to *all* my weddings,' she said. . ."

no matter what tastemakers decree, couples taking another chance on love are going to do it their way.

DRESS

MONICA HICKEY, BRIDAL DIRECTOR at Henri Bendel, gives her second-time brides these dressing data: absolutely no veils or trains. They are the prerogative of first brides only. A white dress is all right if the style is sophisticated ("either an off-the-shoulder white chiffon or a high-necked, old-fashioned look"), but off-white, ivory, beige, or whisper pink is better. Instead of a flowing bridal headdress, *verboten* this time around, wear handsome non-wilting fabric flowers that match the dress, or have a hat designed to go with it.

A spokeswoman for B. Altman sees the encore bride as "well over 30 and not dependent on what is 'correct.' This bride knows what she likes and knows what she needs. What she likes and needs is a dress she can wear again." The suggestion: something in beige or ecru lace.

Duennas of decorum may have differing views as to exactly what's correct for a second bride, but almost all turn thumbs down on a traditional white wedding gown. "It belongs to a girl marrying for the first time," says Tish Baldrige. Gillian, a 37-year-old decorator, grins at this advice. She wore white gowns at all three of her weddings. "I usually get married in the summer, and white looks great with my tan. Anyway, who says that the girl getting married for the first time in white is any more virginal than I am?"

THE RULES

WHAT ANYONE NEEDS TO make an interfaith marriage work are stamina (for facing family disapproval), independence, and maturity. Second-timers are more likely than first-timers to have all three. For those who are contemplating such a match (or whose religion frowns on remarriage), here's a brief rundown of the rules.

If You're Catholic

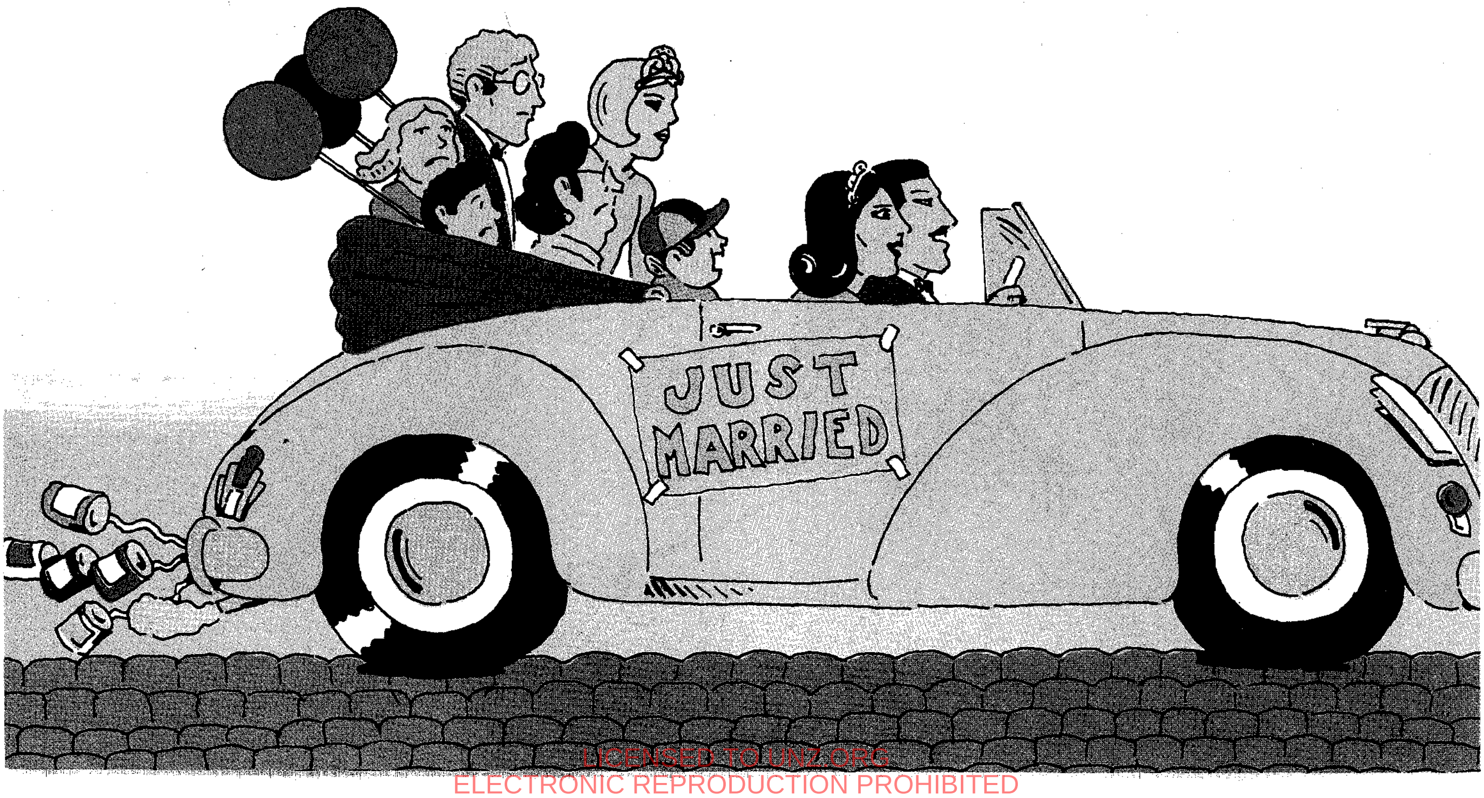
IN THE PAST WHEN CATHOLICS MARried non-Catholics, both had to vow in writing that their children would be raised as Catholics. These days, only the Catholic has to sign a promise to "do all in my power" to raise the children in the Catholic faith. Catholics are also permitted to intermarry in any "sacred place"—be it a Catholic or Protestant church, a synagogue, or an interfaith chapel—and both partners' clergymen may participate in the service, though only one serves as an "official" celebrant.

The Reverend John Woolsey, director of the Office of Christian and Family Development of the Archdiocese of New York, notes that while all Catholic priests must honor requests for interfaith marriages, the couple must be adequately "prepared" to assume the responsibilities of marriage. The priest, who must see that they are ready, may meet with them himself or send them to a marriage-preparation program. Each member of the couple must fill out a 40-question form intended to bring emotional and financial problems out into the open *before* the marriage.

Divorced Catholics may marry in church *only* if the first marriage has been annulled. A dispensation for the annulment of a first church wedding between Catholics may be obtained from the marriage tribunals in the various dioceses. The main grounds for a Catholic annulment are usually evidence of psychological immaturity at the time of the marriage, lack of ability to consummate the marriage or no consummation, and proof of wanting never to have children. In the metropolitan area, the annulment process takes from six months to a year and costs about $300 to $400 for most annulments—more if such things as psychological testing are involved. For further information, telephone the Metropolitan Tribunal of the Archdiocese of New York (371-1000) or the Tribunal of the Diocese of Brooklyn (721-3010).

If You're Jewish

THE RULES FOR INTERFAITH MARriages between Jews and non-Jews are more prohibitive. The Orthodox and Conservative rabbinate will



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not perform such weddings—they consider interfaith marriage a threat to the establishment of the Jewish home and therefore ultimately a threat to Jewish survival. It is feared that intermarriage will lessen the Jewish partner's practice of the faith.

Officially, the American Reform rabbinate opposes presiding at intermarriages on the same ground, but about half of the Reform rabbis will perform interfaith ceremonies in some cases. To find one who will, consult your own rabbi or get in touch with Rabbi Irwin Fishbein, director of the Rabbinic Center for Research and Counseling and a licensed marriage and family therapist (128 East Dudley Avenue, Westfield, New Jersey 07090, 201-233-0419). He will marry you. "I think that in an interfaith marriage, when they ask a rabbi to officiate, the couple is reaching out. I want their experience to be a positive thing," he explains. Rabbi Fishbein will also send you a free list of 159 rabbis in the United States, Canada, and the Virgin Islands who will perform marriages between Jew and non-Jew. There are about eight rabbis in the five boroughs on the list. Two will officiate in Christian churches. Of the 159 rabbis, 101 require the couple to promise to establish a Jewish home and/or raise the children in the Jewish religion.

Reform rabbis will marry a divorced Jew without his or her having obtained a religious divorce. Orthodox and Conservative rabbis will not. They insist on a state decree and a Jewish divorce—a *get*. (*Get* is Hebrew for "writ" or "document.") Rabbi Edward Gershfield, of the Jewish Theological Seminary of America (678-8858) and the Rabbinical Assembly, can tell you how to obtain yours. While Rabbi Gershfield is a Conservative rabbi, his procedure for a Jewish divorce is traditional—identical to that performed by the Orthodox branch of the faith and acceptable to Reform Jews who wish to have one. He points out that either party may initiate action to obtain a *get*. It may be done by a husband and wife directly or through an intermediary. In Manhattan the cost is about $250. Rabbi Gershfield reassures those seeking the divorce that there will be no questions at all about the past marriage or the grounds for the civil divorce.

Getting the License

MARRIAGE MINIMUM ESSENTIALS include your going to your doctor's office for a physical examination and a blood test, which must register negative for communicable syphilis, then making a personal appearance for a marriage license on the second floor of the Municipal Building, 1 Centre Street (or at 1780 Grand Concourse, the Bronx; the Municipal Building on Court Street, Brooklyn; 120-55 Queens Boulevard, Kew Gardens; or Borough Hall, Staten Island), between 9 A.M. and 4 P.M. weekdays. No appointment is necessary, but $7 and the results of your blood test and physical examination are. If you've satisfied all the requirements, your license will be issued on the spot, and you may marry on the date stamped on its front—usually 24 hours after issuance. (You can't marry until your blood test is at least 3 days old, and it is valid for only 30 days.) The license is good for 60 days.

Divorced persons should be prepared to sift through the depressing debris of their former lives when they apply for a license. The marriage-license bureau asks for the name (or names) of former spouse(s); how many times the applicant has been married; whether the ex-spouse is alive or dead; the date and place the divorce action became final; whether it was a divorce, annulment, or dissolution; and who was the defendant in the action.

THE WEDDING SITE

FOR THAT ONCE-IN-A-LIFETIME occasion that turns out to need redoing, here's a selection of likely settings, chosen simply because they're particularly beautiful, or unusual, or because they extend a welcome to marriers of different faiths.

Luxurious

THE **Georgian Suite,** 1 EAST 77TH Street (734-1468). This exquisite trio of rooms (hunter-green French-canvas walls, ornately carved mirrors, fireplace, black-and-white marble floors) serves the posh apartment building at 960 Fifth Avenue. It is so elegant that it was deemed a worthy place for receptions in honor of the president of the Bank of China, West German Chancellor Helmut Schmidt, and Raymond Barre, former prime minister of France. Less luminous names are also welcome to use the premises. The rental fee is $575 (for four hours) for a space that accommodates 110 seated diners or 150 standing drinkers.

The first chef and manager, Alain Tripeau, has been private maître de cuisine for gilt-edged palates in the Rothschild, Patiño, Whitney, and Mellon families. He'll cater your wedding (or have a well-trained associate do it) for $38 and up per person, plus tips, for a full dinner or $18 and up per person, plus tips, for hors d'oeuvre. Liquor, flowers, and music must be provided by the bride and groom. The suite's available for events seven days and nights a week but shuts down during July and August, when Tripeau vaca-

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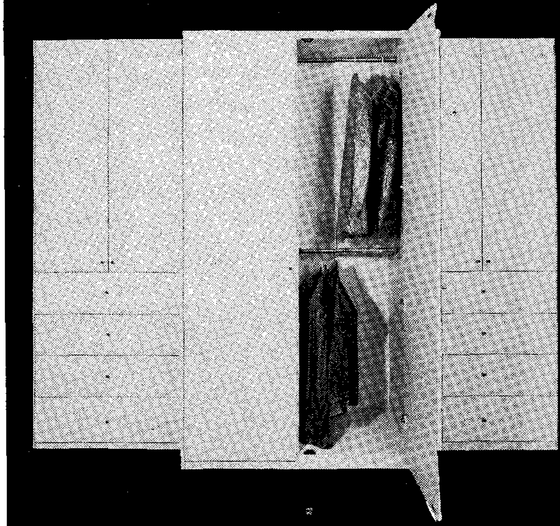

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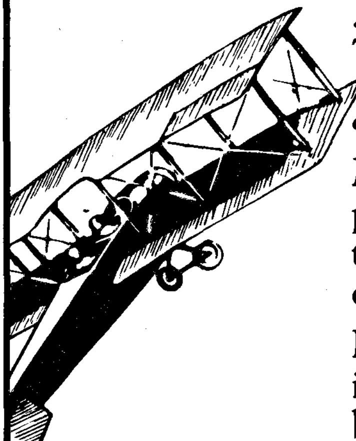

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Tavern on the Green, Central Park West at West 67th Street (873-4111). The Terrace Room is a lovely glass-enclosed miniature replica of the Tavern's spectacular Crystal Room, with chandeliers, flowered tablecloths, silver candelabra, and a tiny terrace, where some couples have their ceremony before going back inside for dinner. The room can handle between 30 and 100 people; the cost for dinner starts at $60 per person (for five hours) and levitates. This includes food, wine, taxes, tips, and wedding cake.

Big-time spenders might want to tent the Tavern's front garden, for $1,300 to $2,000 (food and drink extra), or reserve the resplendent Crystal Room for a whiplash $30,000 (or more). Dinner, champagne, and wedding cake for 200 guests, and tax and tip get thrown in for that price. To make arrangements, call Walter C. Rauscher, director of private dining.

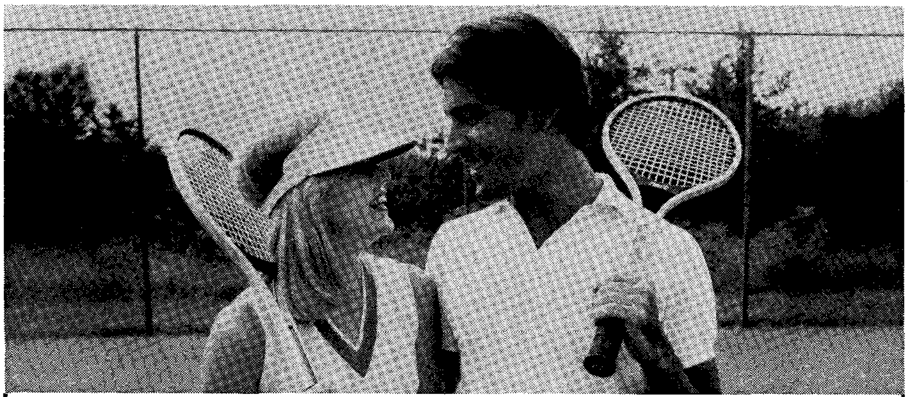
The **Regency Hotel,** 540 Park Avenue, at 61st Street (759-4100). This glossy hostelry offers its ballroom, with a capacity of 140 persons, or its Tent Room, with a handsomely tented striped ceiling, for an intimate 40. Expect to pay a minimum of $100 per guest for a four-course dinner, complete with wine, champagne, and wedding cake. All tips and taxes are included; you can have your chosen room for five hours, and it's available seven days and nights a week.

A Regency perk for those who celebrate their marriage here: a complimentary one-night stay in a bedroom-and-parlor suite. (The room usually costs $350 per night.)

To reserve, call banquet manager Bill V. Beer.

The **Convent of the Sacred Heart,** 7 East 91st Street (722-4745). This lovely townhouse, home of the Sacred Heart lower school, has a beautiful three-room ballroom complex available to party givers. It will hold 200 to 240 persons at a seated celebration, or 350 at a cocktail party. Be prepared to pay $2,500 (for eight hours) for the three rooms, or $1,800 if you use only two. There is a kitchen on the premises, but both food and drink are the responsibility of the merrymakers. The convent will provide you with a list of catering services if you don't have your own. Renters get the services of a doorman, a cleanup crew, and the use of a limited number of tables, chairs, coatracks, and hangers.

The ballroom is bookable only on weekends, when school's out. It's closed in July and August. Revelers must promise to stop playing music by 10 P.M. and to be out of the building by 11 P.M. on Saturdays; on Sundays the curfew is 6:30 P.M. This splendid setting is nondenominational and has been the scene of weddings of all faiths. Call Sister



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Holland America Cruises offers honeymoon cruisers on any of its ships the opportunity for an in-port wedding if the couple bring their own celebrant. An in-port buffet lunch on the S.S. *Rotterdam* is about $25 to $35 per person (liquor additional); it's about $15 per person (plus liquor charges) on the S.S. *Veendam* or the S.S. *Volendam.* Taxes are included, and Holland America has a no-tipping policy. You can have the ship's orchestra thumping away for $400 on the *Rotterdam,* $200 on the *Veendam* or *Volendam.* Piano music costs $100. If you like, the ship's officers will stand up as attendants. Book your wedding through your travel agent or the ship's marine-hotel department (290-0115). The wedding must take place between 1 and 4 P.M. on the day the ship sails.

One bride who married on a cruise ship found it the perfect way to go. "It cuts down on the people you have to invite. You can always use the excuse that boarding passes are limited. Best of all, the guests can't stay too long, because the ship sails off. What a great combination—romantic and brief!"

Marriers who wish to stay closer to home can rent the party motor yacht **Cabaret** for a four-hour-long cruise up the East River. They'll pay plenty for the excursion—$2,600 for the crew and fuel plus $20 to $30 per guest for hot and cold hors d'oeuvre, a buffet dinner, and dessert and coffee. (Tax and tips are additional.) An open bar costs another $12.50 per imbiber. A cocktail-party-style wedding can be arranged at $18.50 per person for nibbles plus $12.50 per person for drinks. (Again, tax and tips aren't included.)

The *Cabaret* is moored at Pier 42, at the foot of Morton Street. Telephone Roy Ballard (929-3585) to arrange your fête—he'll need some five months' notice for weekend rentals, less for weekday cruises.

The **Circle Line** (563-3200) will allow party givers to lease its 450-person boat for a three-hour cruise for a whopping $2,100 weekdays, or $2,400 weekends. Or rent the 525-person boat for a just as whopping $2,300 weekdays, $2,900 weekends. The 550-person boat costs $2,400 weekdays, $3,000 weekends. All meals, flowers, and drinks have to be provided by the renter from a list of catering firms that are Circle Line–approved. You'll also have to pay a $400 cleanup fee if food and drink are brought aboard. Call Rosalie Toguville six months before the wedding to reserve your liner.

One of the most exciting and chic ways to marry again is aboard a private yacht. This can be arranged through a broker like **Holiday Yacht Charters** (935-4630). Call Judy Green, who will book you into the snug or swanky vessel of your choice.

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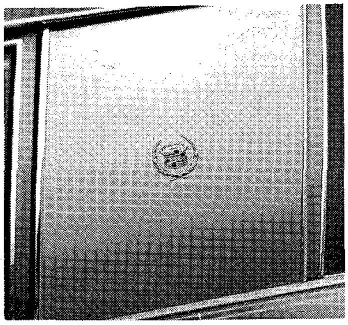

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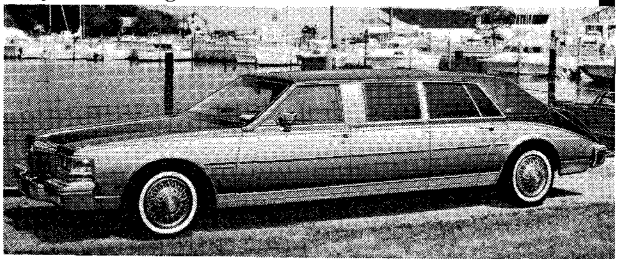

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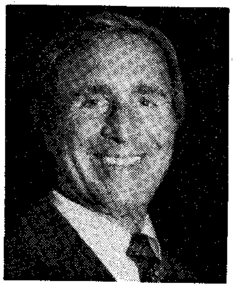

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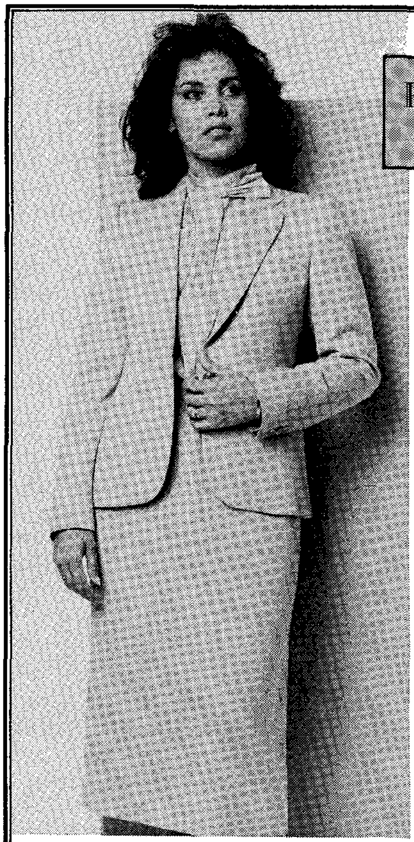

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Blackwell House, 500 Main Street, Roosevelt Island (688-7969). This white clapboard house is an authentic restoration of the eighteenth-century farmhouse home of the first owner of Roosevelt Island. It's a picturesque setting for an intimate wedding. The living room can handle *no more than 35* people for a buffet, a cocktail reception, or a tea. All cooking, serving, and cleanup must be provided by the renter. Portions of the house rent for a minimum of $150 for three hours and go up from there. There's a tiny garden to complete the scene. This is for very small groups of well-behaved people only. To schedule, call Shirley Margolin.

Rather Traditional

COUPLES OF DIFFERENT FAITHS WILL be able to marry with dignity and satisfyingly rich ceremony in the following settings, most of them churches.

The **Unitarian Church of All Souls,** 1157 Lexington Avenue, at 80th Street (535-5530). The beautiful pale-pink-walled sanctuary seats up to 600; it can be rented for between $275 and $300 Monday through Saturday, day or evening, and Sundays after 2 P.M. The pretty chapel seats 60 and costs between $100 and $115. Other settings for weddings here include a Lilliputian garden, available for about $100, and the rectory's cozy and attractive Federal-style library, with wood-burning fireplace, for about $100.

"I believe couples select All Souls because they want a symbolic and aesthetic setting for their wedding," Dr. Church says. "They want spirituality without specific religious dogma." To that end, there are no specific religious references in the wedding prayers, vows, or benediction. Still, the service is moving—"healing and joyous," as he puts it.

Dr. Church officiates at sanctuary nuptials for $150 and chapel weddings for $100. An organist is available for $50 to $75. The minister insists on pre-marital counseling for All Souls marriers. It's free. Make your arrangements at least a month in advance.

The **Ethical Culture Society,** 2 West 64th Street (874-5210). This has long been a favorite marrying place for interfaith couples who want a humanistic approach; it is not, however, a marriage mill. You don't have to be a member of the society to wed here, but the E.C.S. does prefer to join couples with some understanding of its principles. To get an idea of the approach, it might be prudent to attend a Sunday-morning meeting; if you and the society are in sync, you should send it $25 to cover the administrative costs involved in processing your petition. The society will put you in touch with a leader ordained to marry you.

After a meeting to discuss the kind of ceremony you wish, plans are made for a service—outside the premises or in any of the four rooms at society headquarters. Two libraries that hold 50 people each are available for $100 per room, and there's a ceremonial hall ($250) that holds 125 to 150. The amount of the leader's honorarium is up to the giver, but it's generally between $100 and $200. Ethical Culture leaders expect to perform a dignified service. Because there are no state-required marriage vows, the bride and groom may write their own ceremony, as long as it's fitting, decorous. But don't be put off by that requirement: Ethical Culture people have an "open, flexible policy."

Past ceremonies have included poetry readings and music recitals. The only element common to every service is the leader's final blessing over the couple, who have "pledged themselves each to the other," as he pronounces them husband and wife.

You may become husband and wife almost anytime, but not when regular services are being held, on Sunday morning, and not without at least three weeks' notice. (You can also hold your reception here, but bride and groom must make the catering arrangements.)

The **Chapel at the Church for the United Nations**, 777 U.N. Plaza, 41st Street at First Avenue (661-1762). Wedding services are held here every hour, seven days a week, between 9 A.M. and 5 P.M. The chapel is not affiliated with the United Nations, but U.N. personnel often marry here. You can rent the chapel (before 5 P.M.) for $195 weekdays, $245 on weekends; the charge is $245 any day after 5 P.M. There are stained-glass windows, a marble altar, and a movable feast of religious symbols. You can marry under symbols of Hinduism, Islam, Christianity, Judaism, or none of them. Dr. Melvin Hawthorne, an ordained Protestant minister, performs the nondenominational service, or he can supply a list of clergymen of every stripe who will perform at interfaith ceremonies.

The **Chapel of All Faiths**, in the sanctuary of the First Unitarian Church of Brooklyn, 50 Monroe Place, Brooklyn Heights (624-5466). This church takes pride in having celebrated a mixed bag of unconventional marriages: Buddhist-Catholic, Muslim-Christian, Jewish-Christian, and even Christian-Christian. A nonsectarian minister performs most services, but a rabbi or priest (whom the couple choose) may conduct the wed-

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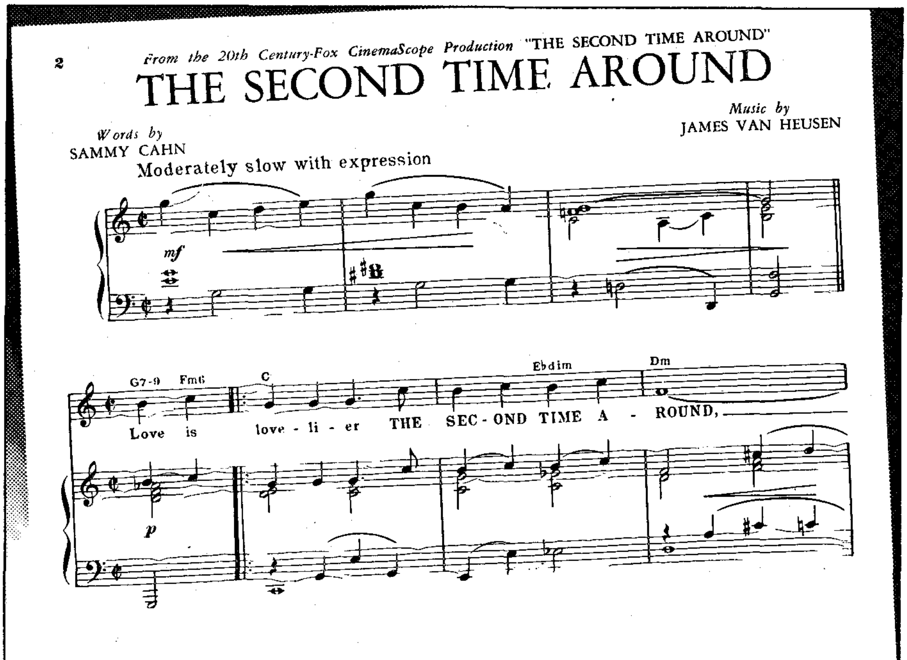
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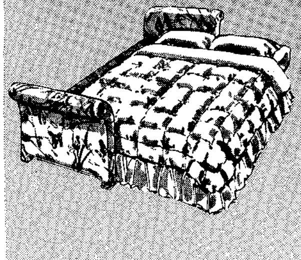

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ding if the family prefers it. The charge for use of the sanctuary is $125; the minister charges about $100. Weddings may be held six days and nights a week—and on Sundays after 1 P.M. Couples may pledge their troth here only after marital counseling, included in the minister's fee.

AFTERWARD

◆

THE WEDDING DAY IS MERE style; the life together afterward is substance. What will make a repeat performance go right?

The Walter Hovings can answer that. There aren't many couples in this city as well qualified to do so, either by maturity *or* by marriage experience. Jane Pickens Langley Hoving and Walter (he's 84), have each had a marriage failure and a long-run, happy union to a partner who eventually died. Though their courtship was whirlwind—ten days—the foundation is bedrock: They've been friends for many years. Their intense feeling for each other is obvious and touching. "You can't be selfish with a person you really love," Walter says. "Your major impulse is to make each other happy."

Jane Hoving thinks the couple's age has also contributed to making their marriage joyous. "Life prepares you for a better relationship. As you develop, you have so much more to bring to each other. We become better human beings. We are more thoughtful, more understanding, more compassionate."

Beatrice Straight, actress, and Peter Cookson, actor-turned-producer/writer, have another hit marriage. They confounded all the experts by divorcing their spouses to marry each other after acting together in a road-company production of *The Heiress.* "Oh, everyone said it couldn't last!" she says, gaily. "Two actors marrying each other? Impossible!"

They had the last laugh. They have been married for 32 years. The actress thinks the secret of their marital longevity is "a sense of humor and a firm belief in sticking together—no matter what." She deplores the fact that "couples give up too easily. If things aren't coming up roses all the time, they walk away. They've got to realize that you go through hard times in marriage. You've got to expect that and accept it."

Dr. Stephen Kurtin, 43, a dermatologist, married Cindy Berg, 34, an education consultant, five years ago. The couple, both previously divorced, are discerning about what makes it tick this time. "The second time," he says, "you know more about yourself and about other people. You are also more sensitive to the needs of the other person."

Cindy also feels more aware. "My expectations of myself have changed. They're higher now," she says. And so are her expectations of her part in her marriage. "When you're young [she was 22 when she was married the first time] you think nothing can go wrong, that everything is going to be perfect forever. When it isn't, you're jolted. You're not sturdy enough to handle it." Today, things are different. "I've dealt with life and its ups and downs more. I'm more flexible and supportive. Now I'm more willing to let things go that might seem important but that I know deep down are not."

The Kurtins feel that, like Avis, second-try couples try harder. "You don't want to fail again," says Cindy. "Divorce, even when there are no children involved, is a very painful thing."

Gillian, the thrice-married decorator, is positive that her current marriage will be her last, though hardly for sentimental reasons. "This is it!" she proclaims. "I don't have the strength to go through all that mess of divorce and dating again. Unless you have great bone structure and extremely firm thighs and are absolutely cellulite-free, it's a very tough scene out there. Hang in," she advises. "I'm going to."

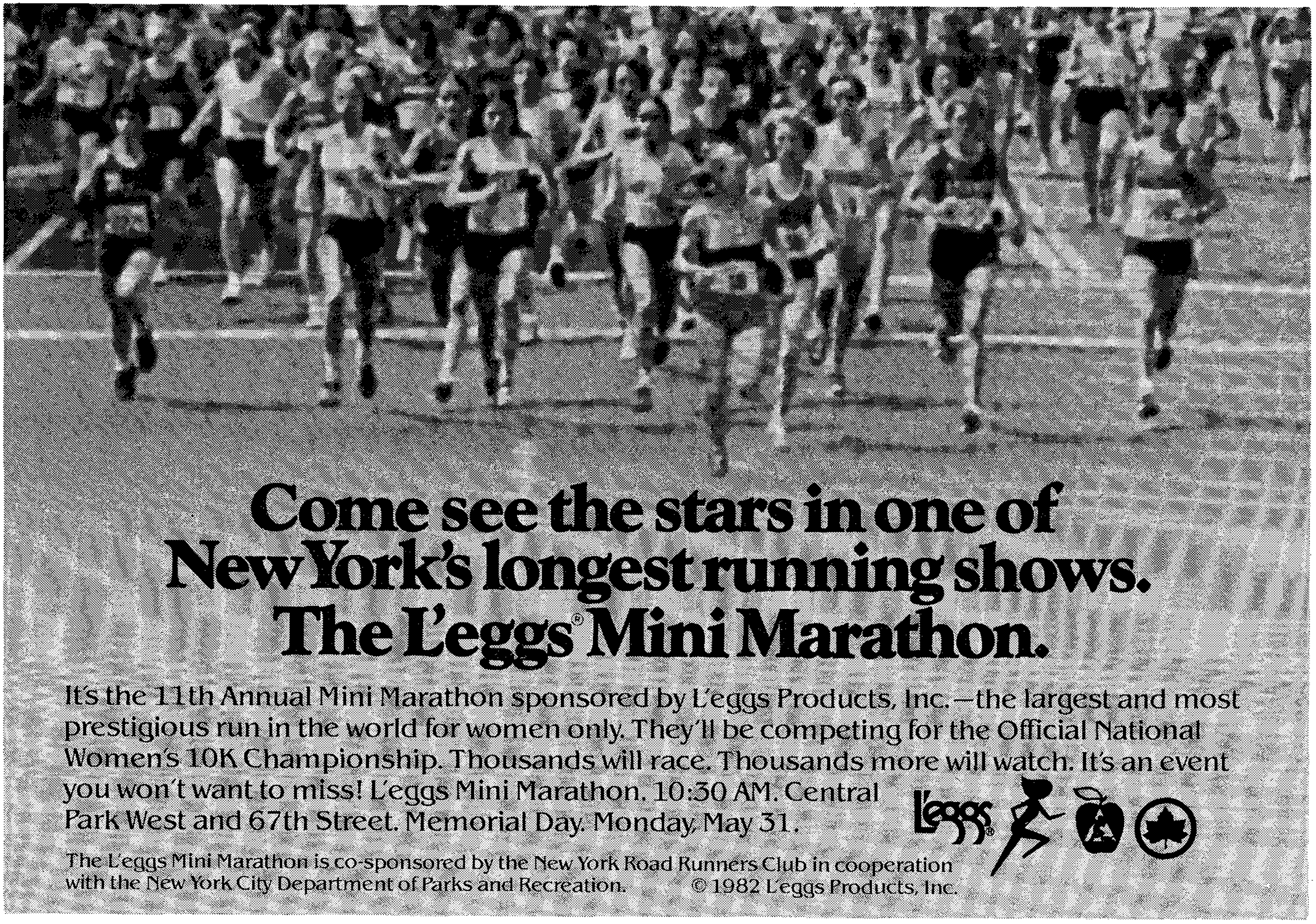
Betsey Johnson, 39, the trendy-clothing designer, still believes in marriage, despite two disentanglements, the last after only three months. Bludgeoned but unbowed, she insists, "I believe in tradition and romance, and I believe totally in marriage. I would never get married if I didn't believe it was forever. I believe it's going to be forever every time."

Maybe next time she'll ponder the advice of Dr. Leo Madow, psychiatrist and author of *Love: How to Understand and Enjoy It*. Dr. Madow, a veteran of a happy 40-year marriage, advises all lovers about to leap into another legal union to do the following: "Examine yourself and your mistakes very carefully. Don't go around blaming your ex-spouse and listing all the things he or she did wrong. Think about what *you* did in the marriage. Unless you do, you will end up making the same mistakes over and over again."

Father Woolsey agrees: Re-examination is necessary. "I've noticed," he says, "that couples who let some time elapse between a first and a second marriage have more successful second marriages than those who rush in right away. They've had more time for reflection and personal growth."

Dr. Theodore Smith, a pastoral psychotherapist and Unitarian minister, has learned to practice what he preaches. Now (happily) married for the second time, to another twice-married analyst, he counsels, "Don't sweep things under the rug. Talk about things that bother you—money, children, life-styles. Get it all out. Be responsive and vital and receptive to one another." And he advocates most strongly, "Have interesting lives. Something you can come home and share with each other." He cautions those who are looking toward the long range to view their spouses with the esteem they regularly get from their business associates. "Don't take your partner lightly because you're married to him," he says. And, most important of all, Smith urges his disciples never to regard their union as a finished product. "Always assume that divorce is a possibility," he says. "It keeps you on your toes."

The possibility has frequently become a reality for one multi-married mogul. But in spite of alimony payments, child support, and lump-sum settlements, he still looks cheerfully on the married state. "I'm going to keep doing it," he says, "until I get it right." ■



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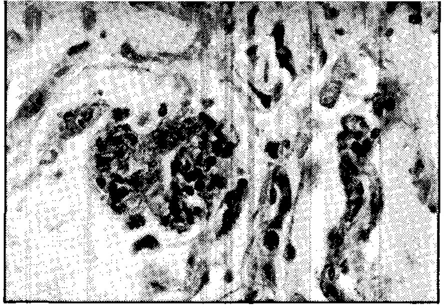


Lethal: *This pneumonia* (Pneumocystis carinii) *is more deadly than Kaposi's sarcoma.*

The Gay Plague

By Michael VerMeulen

A mysterious immune disorder is spreading like wildfire.

Patient, a robust 33-year-old homosexual male, noticed two slightly raised purplish patches behind his ears. They appeared to be bruises but were not tender.

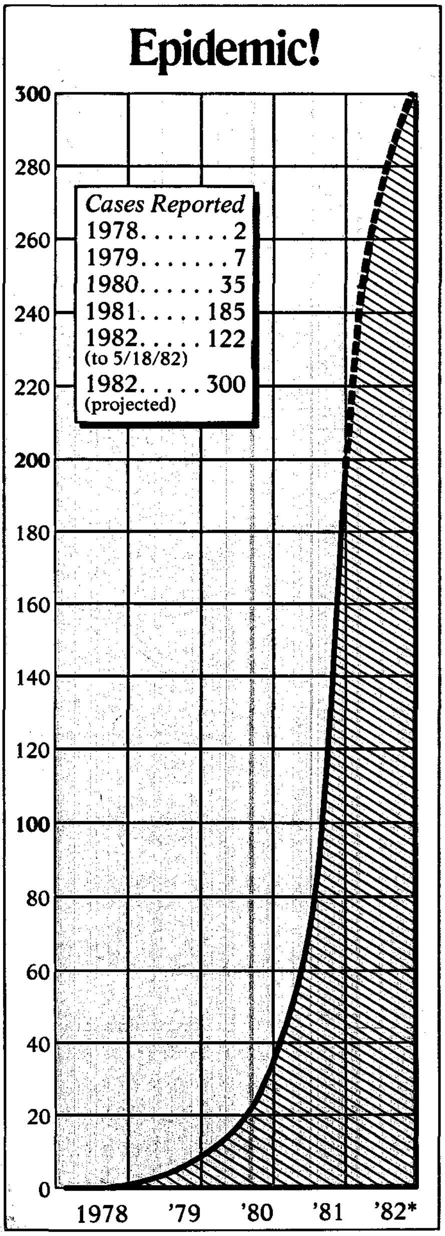
Three months later, he had 75 such violet-colored lesions on his head, neck, arms, and torso. He also had swollen glands. His medical history included bouts with gonorrhea and a number of parasitic ailments common among New York homosexuals. Biopsy identified lesions as Kaposi's sarcoma, a rare malignancy that usually affects men twice his age. The cancer had invaded his lymph glands.

Chemotherapy was administered. After eight months, condition appeared resolved. Two months later, patient returned with new lesions and fluid in lungs. Pulmonary symptoms progressively worsened. Patient died of respiratory failure—eighteen months after his first symptom.

Patient, a 26-year-old homosexual male, noticed first symptoms in October 1980: persistent low-grade fever and swollen glands. Tests showed history of hepatitis B, mild infection by other sexually transmitted diseases, depressed white-cell count. Steroids were prescribed. Fever and swelling disappeared.

In December, fever recurred, rising to 103 degrees. Steroids were readministered but were stopped when rashes and infections developed in mouth and anal regions. Patient entered hospital. Cultures revealed herpes simplex infection. When tested, patient's immune system was unresponsive. Anti-viral and anti-fungal drugs seemed to work. Patient was discharged.

One month later, patient developed difficulty breathing and renewed fever. X-rays showed spots on lungs. Despite antibiotics, condition deteriorated rapidly. On May 1, open-lung biopsy found Pneumocystis carinii, *a pneumonia caused by infectious protozoa and seldom seen in patients with his medical profile. Cytomegalovirus, another herpes strain, was also found. Two days later, patient died.*



A BIZARRE ASSORTMENT OF rare and deadly ailments are striking a significant number of young homosexual men and spreading with terrible swiftness to the straight population as well. The diseases, which vary from patient to patient, are known as markers because they signal the presence of an invisible—and, so far, irreparable—collapse of the victim's normal immune defenses.

The extraordinary illnesses began appearing almost simultaneously at hospitals in New York and California two and a half years ago. The cases of Kaposi's sarcoma (K.S.), named for its discoverer, Moritz Kaposi, received some publicity because it had never before been spotted in young men. Infections of *Pneumocystis carinii* pneumonia (P.C.P.) got less attention, even though it occurs as often as Kaposi's and tends to be far more tenacious and deadly. Also seen were unusual micro-organisms—cousins of tuberculosis—normally found only in cave explorers, who contract them from bats; uncontrollable herpes lesions that erupted into ulcerlike sores the size of a man's hand; aberrant meningitis; and a raft of other so-called opportunistic infections—illnesses seldom if ever seen except in humans with some explicable defect in their natural immunity.

** The figures for 1982 are based on the 122 cases reported in the first five months, extrapolating to 300 by year's end.*

Photograph courtesy of Beth Israel Medical Center. Figures courtesy of Centers for Disease Control.

This mysterious plague is, according to *The New England Journal of Medicine,* "a truly new syndrome." No one knows what causes it, how to cure it, where it began, nor even precisely what it is. What researchers know all too well is that it has already killed almost as many people as legionnaires' disease and toxic shock *combined.* Out of 351 reported cases, 40 percent—141 people, gays and straights, men and, now, women—have died. The mortality rate of those stricken exceeds that of smallpox before the introduction of its vaccine.

Last June, the federal Centers for Disease Control, in Atlanta, organized a special Task Force on Kaposi's Sarcoma and Opportunistic Infections, and currently sees six to ten new cases each week. Dr. James Curran, who heads the task force, claims, "This is the first epidemic of acquired immunodeficiency in history." For want of a better name, the acronym A.I.D. has stuck. Of the current 351 A.I.D. cases, 338 have been male and 13 female. Their ages have ranged from 15 to 60. Of the males, 278 have been homosexual or bisexual, 60 have been either heterosexual or their preference is not known. All the females have been heterosexual. To date, A.I.D. has killed 107 gay or bisexual men and 27 who were straight or whose sexual orientation was unknown. Seven of the thirteen women have died.

One of the most troubling features of the syndrome is that, although the cancer, pneumonia, or other marker disease may in some cases be cured, the prognosis is often hopeless because the underlying immune disorder itself seems permanent. Laments one frustrated doctor, "You cure the patient of one problem, only to have him come down with another." Says Dr. Frederick Siegel, chief of clinical immunology at Mount Sinai Medical Center and author of one of the *New England Journal* papers, "It is like the plague, in the sense that we don't know how to alleviate this disease any more than did the physicians of the fifteenth century."

A.I.D. displays a curious geographic clustering that ought to make New Yorkers especially concerned. Most of the first cases appeared in the city, mainly in Manhattan hospitals, and the disease remains concentrated here. New York State has had 176 cases, Connecticut 2 and New Jersey 16—together this is more than 50 percent of the entire epidemic. The remaining cases are distributed across seventeen states (California has 71) and seven foreign countries, but many A.I.D. victims are known to have visited New York recently. The city's health commissioner, Dr. David Sencer, says, "If we had as many active cases of polio as we do of this disease, it would be perceived as a major public-health crisis."

In fact, the syndrome may be far more

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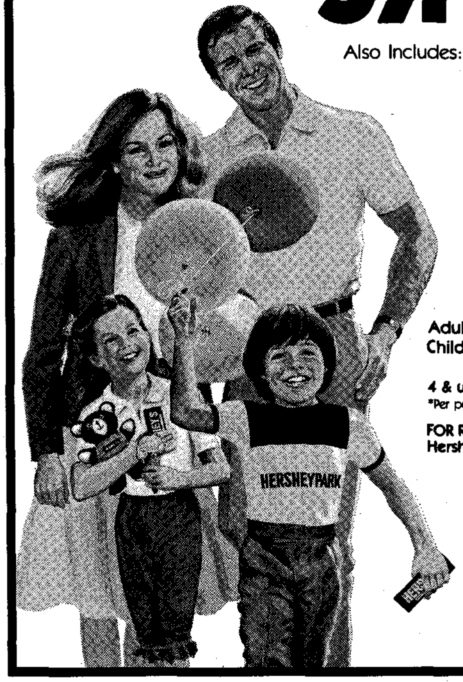

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widespread than is now immediately obvious. Only expensive lab tests can detect A.I.D.'s subtle but devastating immunity defects, so the task force's 351 cases are only those whose illness has progressed to the symptom stage. There is already evidence that even ostensibly healthy homosexual men—a number of whom have been examined solely for comparison—have signs of compromised immunity. "We've seen patients," relates New York University Medical Center's Dr. Alvin Friedman-Kien, one of the syndrome's first investigators, "who are tinderboxes waiting for an opportunistic disease to come along."

According to the task force, the average A.I.D. victim is 35 years old, has a college degree, and makes between $20,000 and $25,000 a year. He is likely to be white, to have grown up outside New York City and migrated here somewhere between ten and fifteen years ago. He had been relatively healthy and always employed. He had led vigorous work and social lives—until about six months to a year before his diagnosis.

If he develops P.C.P., he will experience four or five months of unexplained weight loss—sometimes up to one half of his total body weight—persistent fever, and a feeling of fatigue. His work will suffer. He may have severe diarrhea and some unusual rashes inside his mouth, and finally develop high fevers and progressive shortness of breath. He will require hospitalization, large doses of costly antibiotics, and specialized medical care, which could cost him as much as $75,000 to $100,000. And then, unfortunately, the typical victim with the P.C.P. marker will probably die.

Those suffering from K.S. enjoy a somewhat brighter prospect. Diagnosed promptly, this disease kills only 20 percent of its victims, as opposed to the 60 percent claimed by P.C.P. Kaposi's comes in two forms: Classically, it first appears as reddish-purple-to-dark-blue lesions, like birthmarks or bruises, on the lower extremities. It afflicts men more often than women, and they are frequently the aged of Jewish or Italian origin. It occurs in fewer than 1 out of every 100,000 people. It spreads so slowly that eight to thirteen years may elapse before serious damage is done, by which time the patient has probably died of something else. A second type of K.S. occurs in equatorial Africa. It strikes many black boys and adolescent males, attacks organs and lymph nodes, and can kill in months. This more virulent form resembles the K.S. connected with A.I.D. Luckily, the cancer is often receptive to conventional treatments. The trick is to catch it in time.

Detecting A.I.D. in its early stages, however, is an elusive goal. The mere

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presence of what are thought to be the illness's early warning signs—weight loss, severe diarrhea, stubborn fevers, thrush, swollen glands, unexplained body lesions—does not necessarily mean a person is afflicted. Nor, doctors hasten to add, is he safe if he is free of these signs. Indeed, A.I.D.'s genesis remains a mystery, and, in the absence of any hard data, researchers have been hoping to find clues to its origins in the habits, experiences, and exposure of its victims.

The first reported cases in young homosexual men seemed to present such an opportunity. For one thing, there was the nature of the sexual practices. Second, many of the early cases involved men with vigorous sex lives. Dr. Linda Laubenstein, of New York University, describes the hospital's first patients as having had anywhere from 25 to 500 different sex partners in the course of a year. Predictably, these men recited a medical litany of sexually transmitted diseases—recurring bouts of V.D., hepatitis strains A and B, parasitic intestinal disorders such as amebiasis—and they had an extensive history of antibiotic treatments.

They were also frequent drug users, partial to inhalants like cocaine and marijuana and especially nitrites—amyl, butyl, and isobutyl, popularly known as "poppers," which they used about as frequently as they had sex. They lived the fast-track New York gay life-style, and there was every reason for the physicians to believe they were now, after a tragic fashion, paying for it.

But that pat scenario collapsed quickly. Soon there were gay and bisexual men coming down with A.I.D. and its markers who had never spent Saturday night in a bathhouse, who had steady monogamous relationships, and who didn't use drugs.

Now heterosexual men and women are getting sick. They share little with the homosexuals' backgrounds. Their sexual encounters are less numerous. They do not report the same incidence of sexually transmitted disease. They are often black and Hispanic. They use drugs, all right, but the straight A.I.D. patients are largely hard-drug users. Three-quarters favor intravenous doses of narcotics; the infections in their histories are mainly the result of contaminated needles. But the remaining one-quarter are pretty much drug-free, which suggests that everyone is at risk.

HUMAN IMMUNITY IS ONE OF the least understood of the body's functions. One doctor described medicine's ability to treat immunological dysfunctions as being roughly on a par with the handling of infectious diseases before the development of penicillin. This lack of knowledge is a challenge to physicians and heightens their anticipation that the solution to A.I.D. will disclose much about the guardian armada coursing through the body.

Simplified in the extreme, the immune system consists of two separate lines of defense: humoral and cellular immunities. The humoral aspect comprises cells called B cells, which are believed to produce myriad chemical antibodies for neutralizing alien particles invading the body. Cellular immunity involves cells named T cells, which engulf and destroy foreign agents. Among T cells, there are "helper" and "suppressor" cells, which either enhance or retard immunologic activity, as their names indicate. Helper and suppressor cells interact with each other in many complex and little-understood ways. Helpers usually outnumber suppressors by a ratio of approximately two to one.

Suppressor cells exist because a certain amount of immunosuppression is not always a bad thing. Allergic reactions are examples of hyperimmunity: The body overreacts to classes of particles that are not necessarily harmful.

Under special circumstances, a doctor may want a patient's immunity suppressed and will use drugs to cause immunosuppression, to ensure, for example, acceptance of a transplanted organ.

Other factors that may upset the ratio of helper to suppressor and otherwise compromise immunity are genetic defects and concurrent and/or severe infections. Genetic defects are more or less permanent; immunity lowered by fighting off infections will usually bounce back, given time. As knowledge in the area grows, some experts feel that a variety of popular drugs (including aspirin) and even a person's psychological state can affect immunity.

Which brings things around to A.I.D. again. Researchers were first prompted to look for compromised immunity by the incidence of K.S., P.C.P., and the other marker diseases that are often associated with patients undergoing immunosuppressive treatment. And, indeed, they found that all the A.I.D. victims showed an upending of the normal helper-suppressor ratio. In medical argot, the patients become anergic, nonresponsive to foreign proteins. Their helper-cell population is pitiably low, as though the suppressors have squelched all reaction. Something, somehow, is short-circuiting their bodies' most sophisticated defense mechanism and leaving them vulnerable to siege.

ANY HYPOTHESIS ABOUT THE epidemic must answer three questions: Why are its victims primarily young, sexually active homosexual men and hard-drug users? Why has it been limited almost entirely to New

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York and California? And, finally, why now?

In most unexplained epidemics there are frustratingly few, if any, clues to guide investigators. Here there is a surfeit. But the most intense research is focused on a promising half-dozen or so leads:

☐ Cytomegalovirus, or CMV, belongs to the herpes group and accounts for about 20 percent of all mononucleosis. Some studies say CMV can produce degrees of immunosuppression for from four months up to a decade. CMV has been found in K.S. lesions, leading to the thought that there is a connection, like that between its cousin Epstein-Barr virus and the cancer Burkitt's lymphoma. Some organ-transplant patients, their immunity depressed, evidence both CMV and P.C.P. infections. More tempting yet, every A.I.D. victim has been found to harbor CMV. *But* CMV is also showing up in nearly 95 percent of the "healthy" gay controls and in 55 percent of straight males. Why aren't they sick? Curran dismisses the idea that a specific new and more virulent CMV strain may be the villain, saying that no one single virus type has been identified. In fact, the CMV virus varies in strength and type from patient to patient within the A.I.D. group.

☐ The high incidence of popper use among patients points to nitrites as possible culprits. The drug, inhaled deeply, intensifies the pleasure of orgasm by expanding blood vessels and flushing the circulatory and nervous systems with energy at the moment of release. Ralph Nader has warned against the use of nitrites as a preservative in bacon. In the stomach they are converted to substances known to cause cancer. The British medical journal *The Lancet* published a paper in late February charging that poppers are immunosuppressive. And the task force has its own studies going with poppers and mice. But, again, Curran doubts there's a causal link. Since popper use is so prevalent among gays—as high as 80 percent—he asks why some are ill and all the others are not.

☐ Another thesis favored by a number of primary-care physicians with homosexual practices centers on the promiscuity of many of the patients. A high degree of sexual activity with many different partners exposes patients to all manner of germs, taxing the immune system. And recurring sexually transmitted diseases also exact a harsh toll on the body. After a while, doctors reason, the body just packs it in and lets the opportunists have their way. This explanation would fit with the incidence of afflicted intravenous-drug users, who are notorious for their problems with infection.

But, at a glance, the "immunological overload" theory has some problems. There are heroin addicts and profligate homosexuals in major cities where no A.I.D. cases have been found. Multiple sexual encounters is not a new phenomenon, and even if the average homosexual had put himself at risk by suddenly accelerating the pace of his sex life the outbreak would have climbed a graceful curve, not bolted straight up (see graph, page 52).

☐ One possible explanation for the Kaposi marker disease is offered by genetic research performed by the New York Blood Center and N.Y.U. Of their A.I.D. patients with this rare cancer, 61 percent carry a specific gene code, HLA-DR5. This code appears in only an estimated 18 to 20 percent of the general population. This data could evolve into a test for K.S. susceptibility (HLA-DR3, for example, is known to predispose carriers to diabetes), but it does not do much to solve A.I.D. Says Curran, "Genes may play a role in the genesis of K.S., but they're not the full answer. It seems inconceivable to me that there has been a migration of genetic susceptibles to New York over the past ten or fifteen years."

☐ The disease's strange geographic clustering suggests to some researchers that an unknown virus is to blame. This pattern of foci or zones is typical of an infectious illness: A bug first infects a member of a close-knit community who then transmits it, sexually or otherwise, to other members, so that it works its way out like a splash in a pond. Curran is sympathetic to this notion. "One has to think strongly that it is some infectious biological factor, at least in part. The involvement of homosexual males and then intravenous-drug users is reminiscent of hepatitis B, which also occurs in both groups."

☐ A most appealing hypothesis is that no one thing in particular causes A.I.D.; rather, the condition is produced by a combination of many factors. This idea is espoused by Dr. Bijan Safai, of Memorial Sloan-Kettering Cancer Center. "Thinking out loud I'd say there is a new viral agent about. It is probably transmitted sexually or through injections with needles. It probably infects a lot of people, but only those whose immunity is already depressed, either by drug use or their life-style, get sick. And if they have a certain genetic predisposition, they may get K.S.; if not, we see P.C.P. or some other opportunistic disease."

☐ There are other theories, too. One, which falls into the "overload" category, says that frequent ingestion of many different samples of sperm could be immunosuppressive. The body could be put under stress by producing antibodies against the countless foreign biological substances. Another says essentially the same thing, except it blames the semen plasma itself. A third claims it's some chemical in lubricants. Such theorizing is not much comfort

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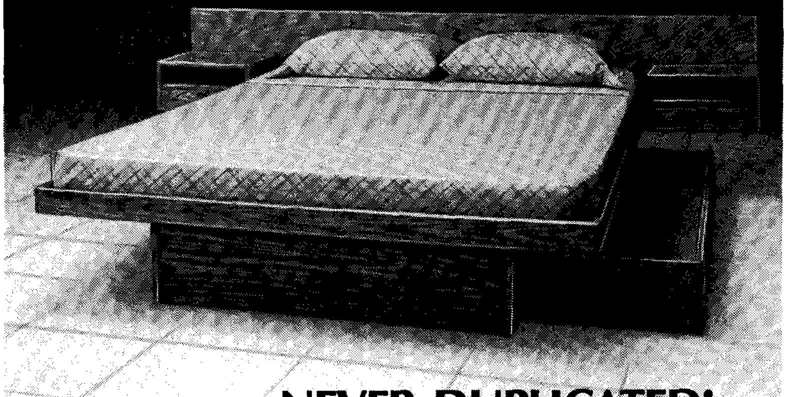

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to current A.I.D. victims. Their life-threatening disorders, combined with a collapsed immune system, require serious attention—and fast. P.C.P. can sometimes be arrested with antibiotics, yet if the patient lacks natural immunity, it tends to reoccur. Classic K.S. responds well to a number of cancer treatments. But the particular cancer associated with A.I.D. is difficult to conquer. It often spreads throughout the whole body; extensive radiation is not the answer, and, further, chemotherapy itself is immunosuppressive. Many medical centers are experimenting, searching for some method to defeat the tumors and at the same time bolster immunity, but the picture is grim.

"A look at the patients we already have," N.Y.U.'s Laubenstein says, with a sigh of resignation, "... realistically, we can't expect to cure all of them."

DR. DAN WILLIAM TREATS A largely homosexual group of patients. He is homosexual himself and gravely concerned about A.I.D. Sitting in his office, on the West Side, he speaks about the mystery disease, what it means to him and to the gay community as a whole.

"I gave a talk at the gay synagogue a few weeks back and asked how many in the audience knew someone who had died of lung cancer. About a quarter of them raised their hand. Then I asked how many knew someone who had died of A.I.D. About the same number raised their hand.

"I see between five and ten patients a week who possess symptoms of immunodeficiency. It says to me that we actually have something far, far more widespread than anyone thinks. It's just that the majority are not manifesting the obvious marker diseases—yet.

"Look, it may be a new microbe. But until someone isolates it, you have to deal with what you can. The effect of behavior on health is, I think, the best we have to go with at this stage. It's at least something I can talk about with my patients, something they can understand."

He points out that amebiasis, a parasitic intestinal disorder once found only in the tropics, made its first appearance as a sexually transmitted disease in a New York homosexual man in 1968; today it is found nationwide, and thousands of cases are diagnosed each year. An estimated 50 percent of all active syphilis cases in men exist in homosexuals. Hepatitis B is so common that antigens drawn from local gay volunteers were used to develop the new vaccine. Other painful afflictions, such as shigellosis and *Giardia lamblia*, are spreading exponentially.

"The bottom line is that, yes, part of our life-style is a hazard to our health."

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Another homosexual doctor interviewed said, "Perhaps we've needed a situation like this to demonstrate what we've known all along: Depravity kills!" Last month, *The Lancet* published a letter that lifted the sexual-promiscuity theory out of the realm of the imagination and planted it tentatively in the world of data. A New York team, Drs. Joyce Wallace and Joseph Sonnabend, working with members of the Harvard Medical School, established a correlation between sexual promiscuity and abnormal helper-suppressor ratios in homosexual men.

This connection inevitably introduces a highly charged emotional element into the mystery. Some people are inclined to view the disease as a somehow fitting punishment for the "sin" of homosexuality. There are even some homosexuals who are willing to argue that A.I.D. victims bring about their own troubles through their indiscriminate ways.

The victims themselves are especially vulnerable to such thinking. Many already feel guilty about their sexuality and readily blame themselves for the ravages of their illness. As one sufferer confided to his physician, "God is punishing me for being gay."

GIVEN THE LIMITATIONS OF current knowledge, the speed at which the epidemic is spreading, and the fatality of marker diseases, the responsibility for action extends beyond the medical fraternity. "We've seen epidemics and so-called cancer clusters before, and then seen them fade away," comments Dr. Hardy Kornfeld, an A.I.D. researcher at St. Luke's–Roosevelt Hospital Center. "That may happen here. Or, as information gets out, gay men may alter their life-styles. The patterns that may lead to this syndrome could disappear, and the disease with them, as a function of new caution in the community."

Perhaps the first signs of such a change are already creeping into view. A.I.D.'s coming on top of record rates of venereal disease and amebiasis has sent a scare running through the gay community and, some say, united it as never before. Some credit for this belongs to the outstanding coverage afforded the growing epidemic in the homosexual press, particularly in articles by Dr. Lawrence Mass and Nathan Fain. Those raised hands at temple probably have a lot to do with it, too.

Larry Kramer, a prominent gadfly within the homosexual sector and an outspoken gay-rights advocate outside it, explains the shifting awareness: "In the past you would have sex with someone you were instantly attracted to and ask questions later. Now, I jokingly say I have people fill out a health questionnaire before I shake their

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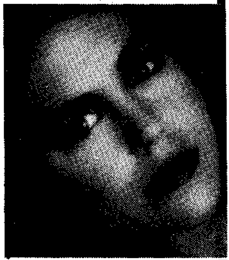

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hand. I think that's for the best. You have to take responsibility for your own body."

In fact, such a questionnaire does exist. Last February, a private organization called Meridian began accepting members. "What we've basically done," says a spokesman, "is set up a sexual driver's license." After getting a clean bill of health and paying a $10 registration fee, initiates receive a pin that signifies both their sexual tastes and that they are free of infection.

A somewhat more conventional response is Gay Men's Health Crisis, a group founded to raise funds for A.I.D. research. After a decorous mail solicitation raised a paltry $12,000, the organization's steering committee, which includes some of the city's best-known homosexuals, among them Kramer and writer Arthur Bell, decided "to hit the boys where they live" and throw a flashy benefit disco ball.

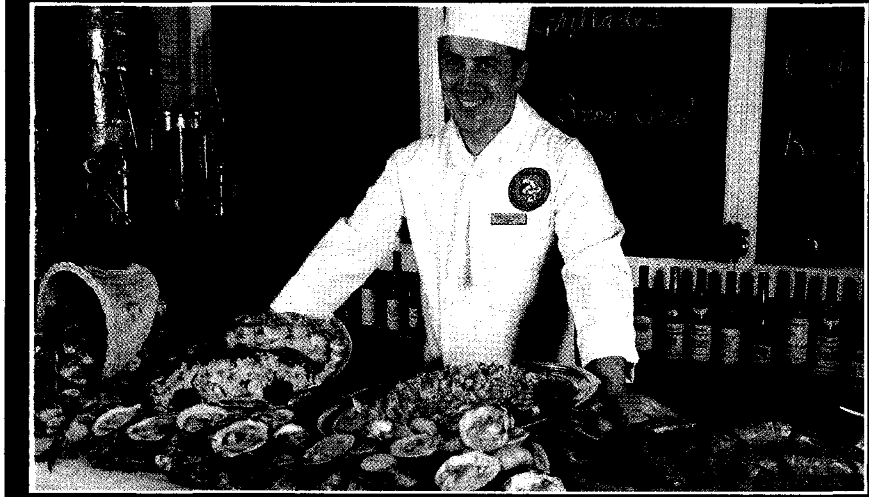
The event occurred on April 8 at Paradise Garage, a converted West Village parking structure. The evening proved a substantial success and a coming together of many disparate cliques within the New York gay scene. More than 2,000 men, and a few women too, paid $20 apiece to walk up the ramp and dance against disease. Some wrote out checks for more than $1,000. The 150-member New York City Gay Men's Chorus performed such selections as "The Man I Love," "Embraceable You," and "He Ain't Heavy, He's My Brother." There were door prizes, an art auction. The only outwardly somber moment came when the Crisis president made a short statement. "We are in the grip of a medical emergency," he said. "Something we have done to our bodies—and we still don't know what it is—has brought us closer to death.

"The finest minds in medicine are on our side, but the problem is still ours. The threat to our confidence is enormous. . . . We've got to show the outside world that we've got more than looks, brains, talent, and money. We've got guts too, and lots of heart."

The fast New York gay life-style may or may not be the root of this mystery disease. And the homosexual community may or may not be concerned enough to alter that life-style as a precaution. At the Paradise benefit, a saucy three-woman disco ensemble called the Ritchie Family closed its set with some motherly advice, counseling the men to stay out of the bathhouses, out of the back rooms, "and, this is the cardinal rule, fellas: one lover per person."

The audience formed its own impromptu chorus, chanting back, "NO WAY!"

Everyone enjoyed a healthy laugh. It was, however, a laugh informed with fear. ■



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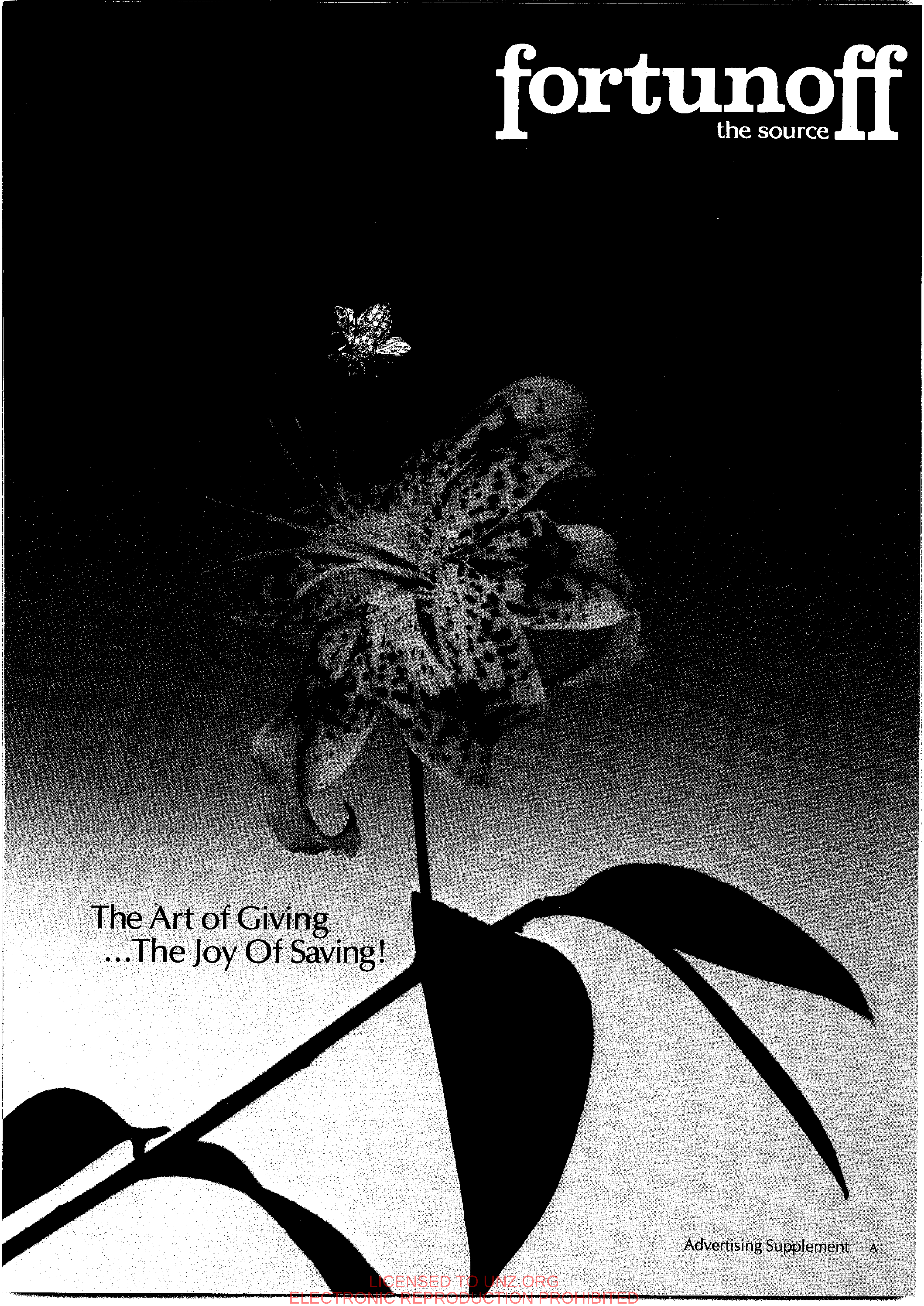
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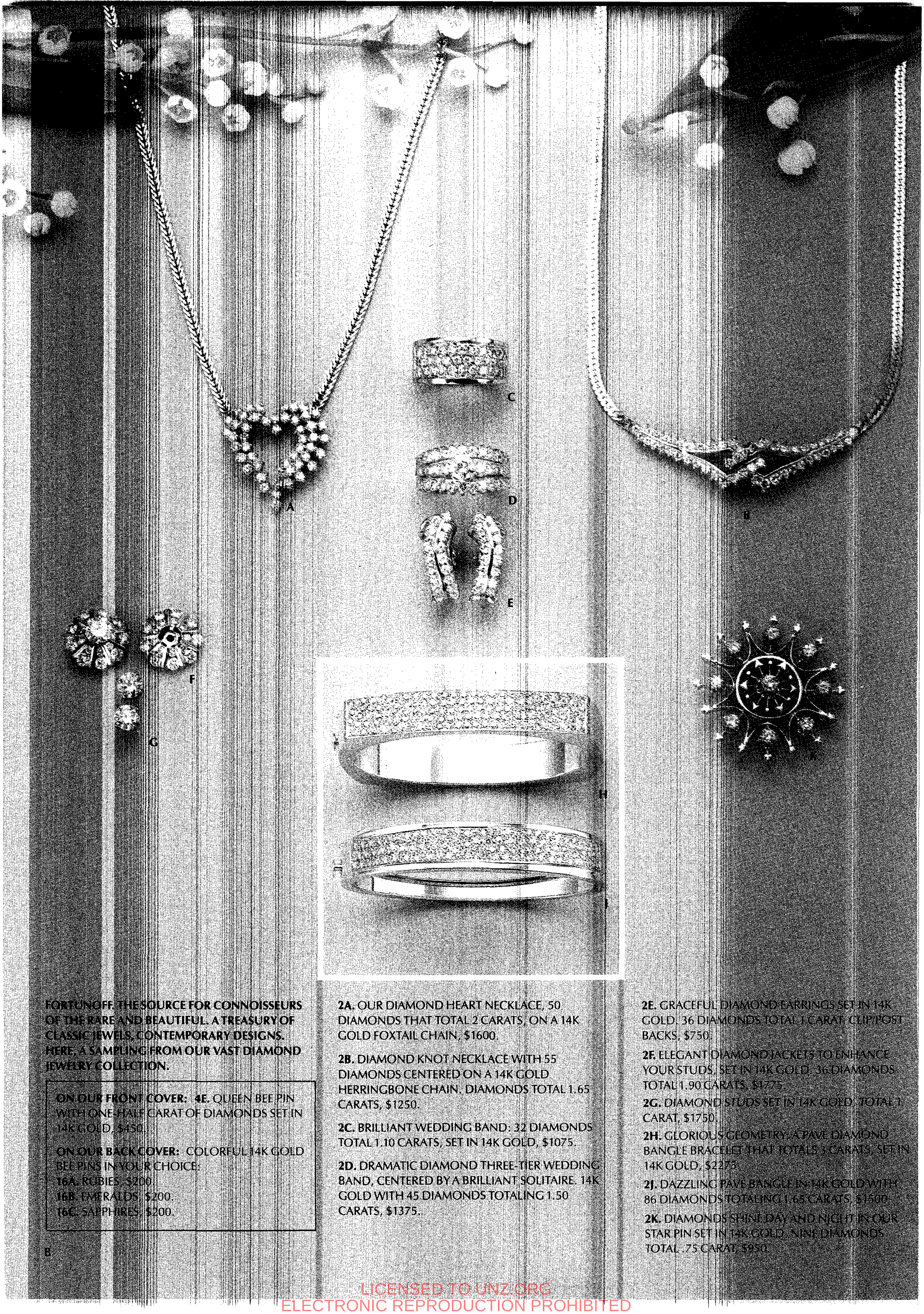


FORTUNOFF. THE SOURCE FOR CONNOISSEURS OF THE RARE AND BEAUTIFUL. A TREASURY OF CLASSIC JEWELS. CONTEMPORARY DESIGNS. HERE, A SAMPLING FROM OUR VAST DIAMOND JEWELRY COLLECTION.

ON OUR FRONT COVER: 4E. QUEEN BEE PIN WITH ONE-HALF CARAT OF DIAMONDS SET IN 14K GOLD, $450.

ON OUR BACK COVER: COLORFUL 14K GOLD BEE PINS IN YOUR CHOICE:
16A. RUBIES, $200.
16B. EMERALDS, $200.
16C. SAPPHIRES, $200.

2A. OUR DIAMOND HEART NECKLACE, 50 DIAMONDS THAT TOTAL 2 CARATS, ON A 14K GOLD FOXTAIL CHAIN, $1600.

2B. DIAMOND KNOT NECKLACE WITH 55 DIAMONDS CENTERED ON A 14K GOLD HERRINGBONE CHAIN. DIAMONDS TOTAL 1.65 CARATS, $1250.

2C. BRILLIANT WEDDING BAND: 32 DIAMONDS TOTAL 1.10 CARATS, SET IN 14K GOLD, $1075.

2D. DRAMATIC DIAMOND THREE-TIER WEDDING BAND, CENTERED BY A BRILLIANT SOLITAIRE. 14K GOLD WITH 45 DIAMONDS TOTALING 1.50 CARATS, $1375.

2E. GRACEFUL DIAMOND EARRINGS SET IN 14K GOLD. 36 DIAMONDS TOTAL 1 CARAT. CLIP/POST BACKS, $750.

2F. ELEGANT DIAMOND JACKETS TO ENHANCE YOUR STUDS, SET IN 14K GOLD. 36 DIAMONDS TOTAL 1.90 CARATS, $1775.

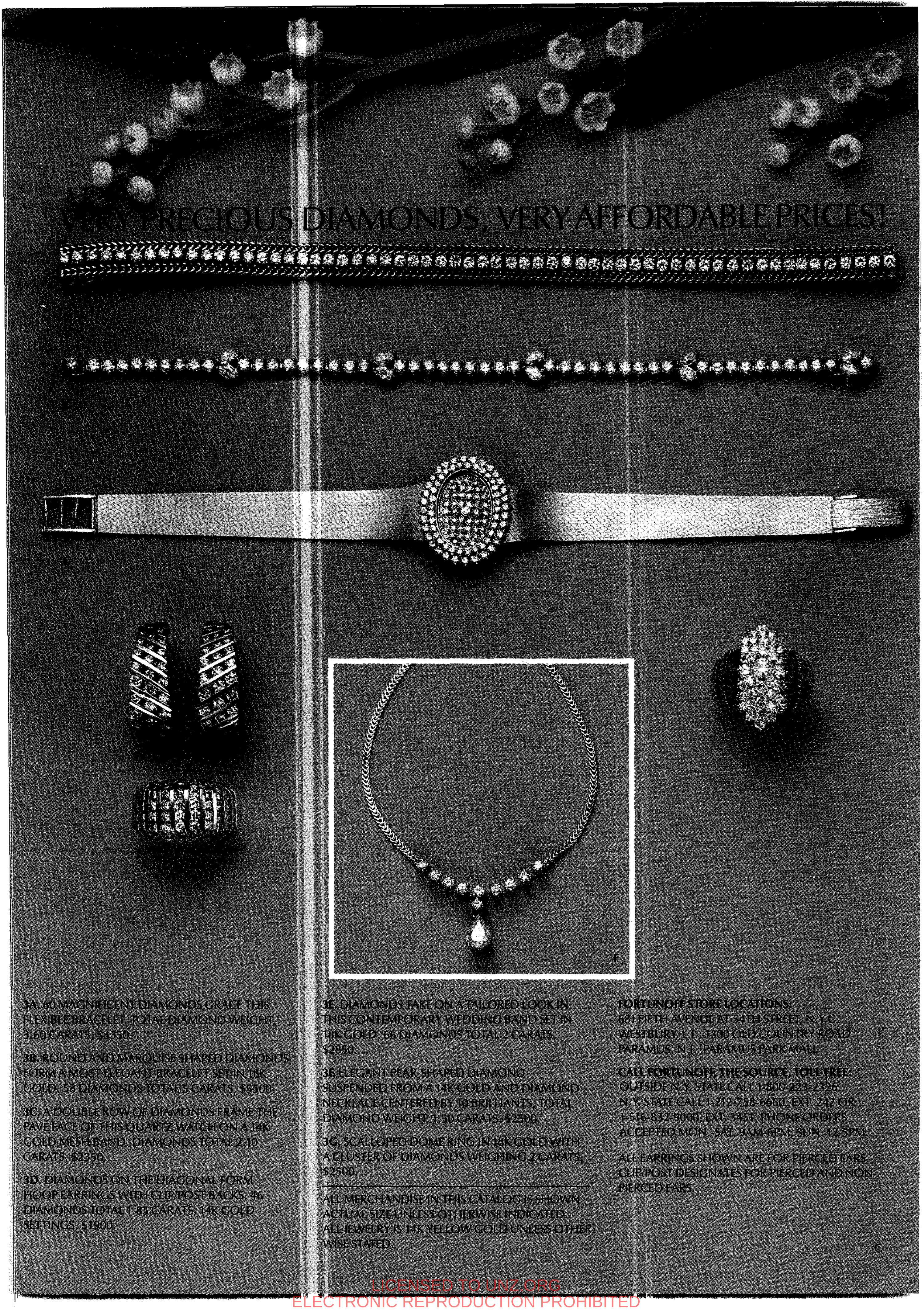
2G. DIAMOND STUDS SET IN 14K GOLD, TOTAL 1 CARAT, $1750.

2H. GLORIOUS GEOMETRY: A PAVÉ DIAMOND BANGLE BRACELET THAT TOTALS 3 CARATS, SET IN 14K GOLD, $2275.

2J. DAZZLING PAVÉ BANGLE IN 14K GOLD WITH 86 DIAMONDS TOTALING 1.65 CARATS, $1500.

2K. DIAMONDS SHINE DAY AND NIGHT IN OUR STAR PIN SET IN 14K GOLD. NINE DIAMONDS TOTAL .75 CARAT, $950.

VERY PRECIOUS DIAMONDS, VERY AFFORDABLE PRICES!



3A. 60 MAGNIFICENT DIAMONDS GRACE THIS FLEXIBLE BRACELET. TOTAL DIAMOND WEIGHT, 3.60 CARATS, $3350.

3B. ROUND AND MARQUISE SHAPED DIAMONDS FORM A MOST ELEGANT BRACELET SET IN 18K GOLD. 58 DIAMONDS TOTAL 5 CARATS, $5500.

3C. A DOUBLE ROW OF DIAMONDS FRAME THE PAVÉ FACE OF THIS QUARTZ WATCH ON A 14K GOLD MESH BAND. DIAMONDS TOTAL 2.10 CARATS, $2350.

3D. DIAMONDS ON THE DIAGONAL FORM HOOP EARRINGS WITH CLIP/POST BACKS. 46 DIAMONDS TOTAL 1.85 CARATS, 14K GOLD SETTINGS, $1900.

3E. DIAMONDS TAKE ON A TAILORED LOOK IN THIS CONTEMPORARY WEDDING BAND SET IN 18K GOLD. 66 DIAMONDS TOTAL 2 CARATS, $2850.

3F. ELEGANT PEAR-SHAPED DIAMOND SUSPENDED FROM A 14K GOLD AND DIAMOND NECKLACE CENTERED BY 10 BRILLIANTS. TOTAL DIAMOND WEIGHT, 1.50 CARATS. $2500.

3G. SCALLOPED DOME RING IN 18K GOLD WITH A CLUSTER OF DIAMONDS WEIGHING 2 CARATS. $2500.

ALL MERCHANDISE IN THIS CATALOG IS SHOWN ACTUAL SIZE UNLESS OTHERWISE INDICATED. ALL JEWELRY IS 14K YELLOW GOLD UNLESS OTHERWISE STATED.

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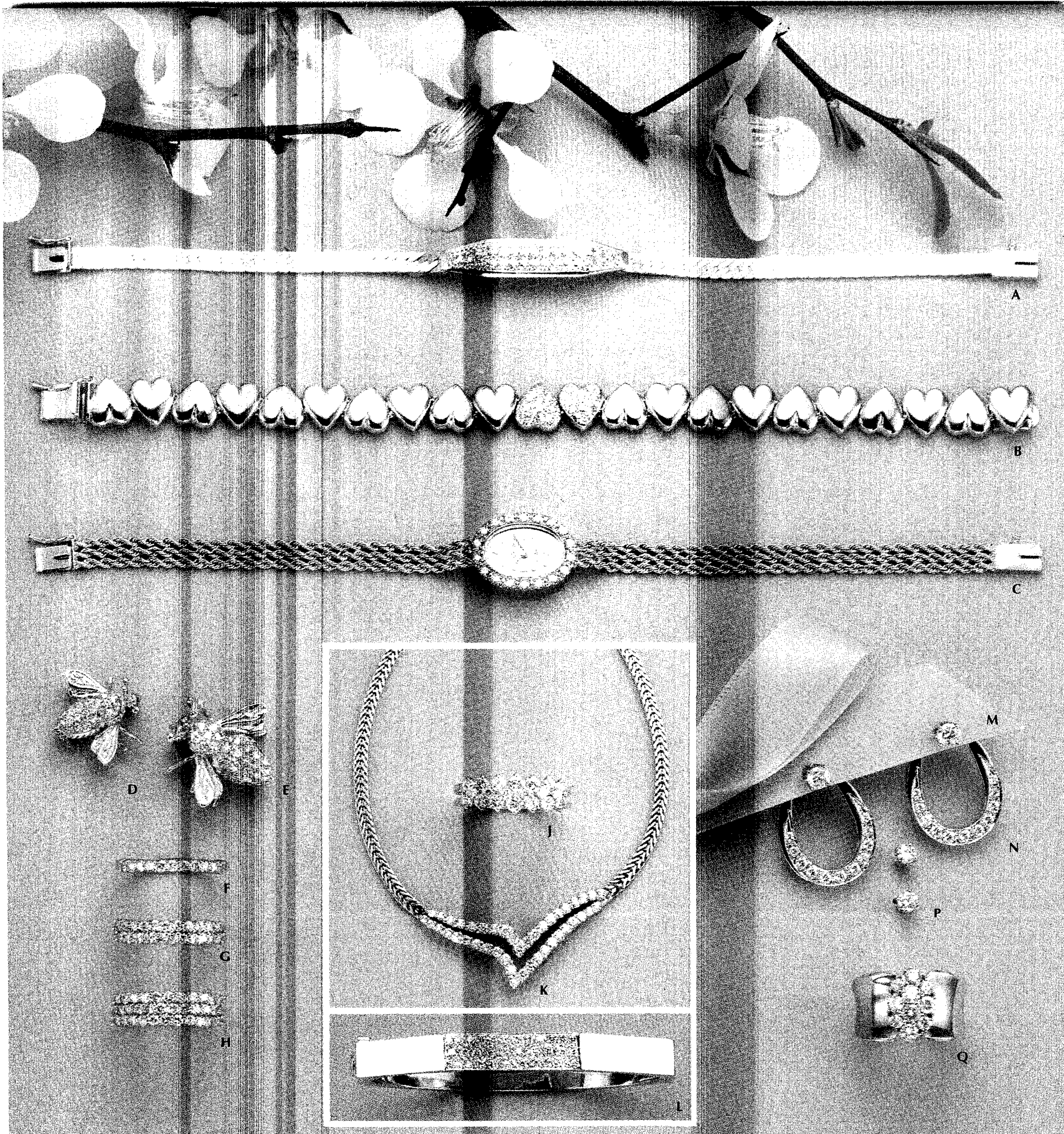
ALL EARRINGS SHOWN ARE FOR PIERCED EARS. CLIP/POST DESIGNATES FOR PIERCED AND NON-PIERCED EARS.



4A. TAILORED BRACELET WITH PAVÉ DIAMOND CENTER, 14K GOLD HERRINGBONE CHAIN, $560.

4B. TWO PAVÉ DIAMOND HEARTS HIGHLIGHT 14K GOLD HEART-TO-HEART BRACELET, $675.

4C. PRECIOUS MOMENTS CALL FOR DIAMONDS SUCH AS THESE FRAMING THE OVAL FACE OF OUR 14K GOLD QUARTZ WATCH ON A TRIPLE ROPE BRACELET, $700.

DIAMONDS FOR YOUR HONEY:
4D. BABY BEE PIN IN 14K GOLD, $270.
4E. QUEEN BEE PIN WITH ONE-HALF CARAT OF DIAMONDS, $450.

CHARGE YOUR PURCHASES 5 DIFFERENT WAYS! USE YOUR FORTUNOFF CHARGE CARD, VISA, MASTERCARD, DINERS CLUB OR AMERICAN EXPRESS CARDS WHEN ORDERING BY MAIL OR PHONE.

DAZZLING DIAMOND WEDDING BANDS SET IN 14K GOLD:
4F. SINGLE ROW OF DIAMONDS TOTAL .30 CARAT, $280.
4G. DOUBLE ROW, TOTAL .65 CARAT, $490.
4H. TRIPLE ROW, TOTAL 1 CARAT, $700.

4J. DOUBLE ROW OF DIAMONDS SET IN 14K GOLD FORM A ROMANTIC WEDDING BAND. 20 DIAMONDS TOTAL 1 CARAT, $680.

4K. DIAMONDS FORM A DOUBLE CHEVRON WEIGHING .85 CARAT, ON A 14K GOLD FOXTAIL NECKLACE, $950.

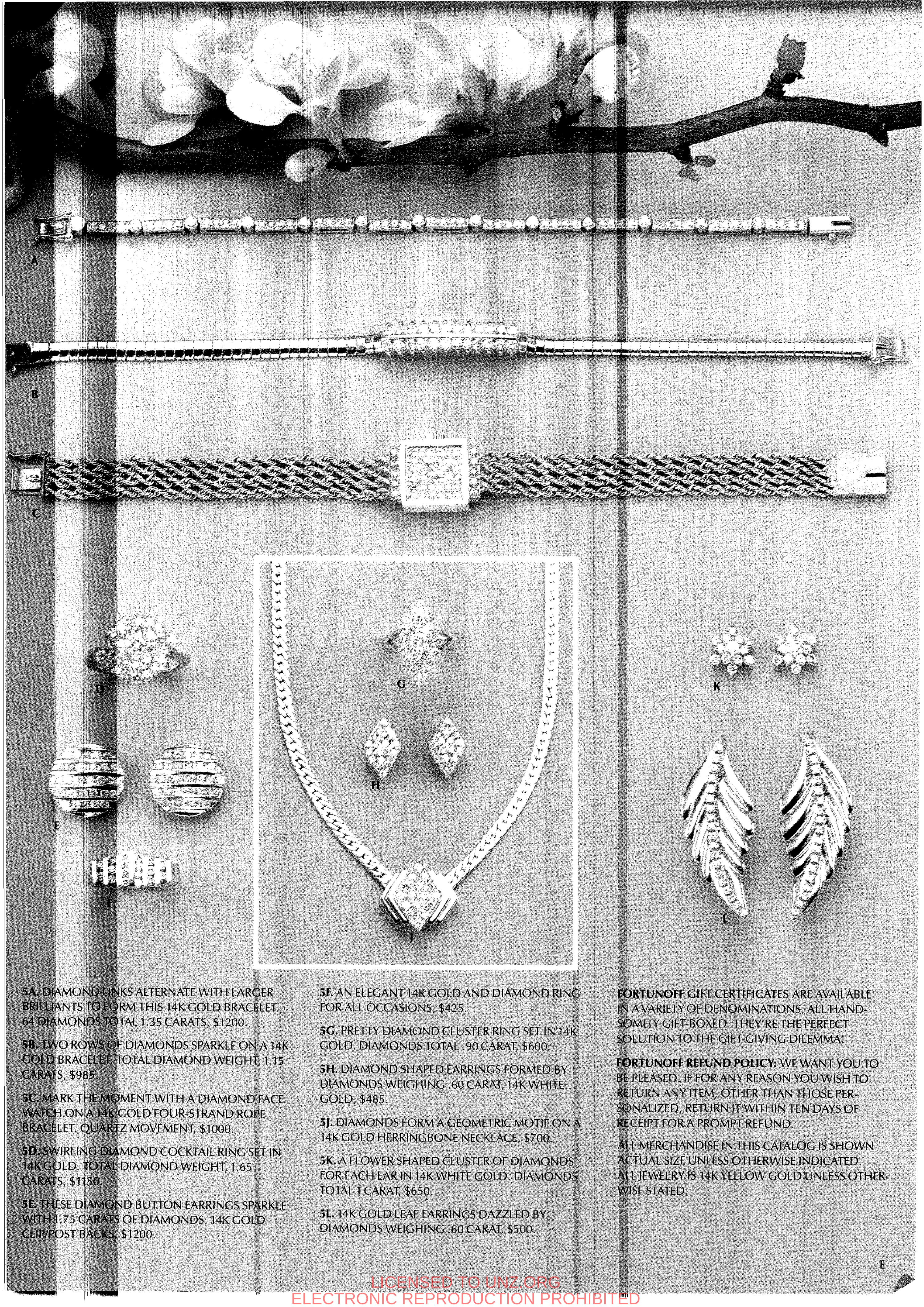
4L. OUR OCTAGONAL 14K GOLD BANGLE BRACELET WITH DIAMOND TOP OF .75 CARAT, $825.

A NEW ANGLE FOR DIAMOND HOOPS: CRAFTED TO ENHANCE DIAMOND STUDS.
4M. DIAMOND STUDS TOTAL ONE-HALF CARAT, SET IN 14K WHITE GOLD, $500.

4N. HOOP JACKETS, ONE-HALF CARAT OF DIAMONDS, SET IN 14K GOLD, $425.

4P. CLASSIC EARSTUDS EVERY WOMAN WOULD LOVE TO OWN: THESE TOTAL .30 CARAT IN 14K WHITE GOLD, $275.
OTHER STUDS AVAILABLE UP TO $10,000.

4Q. A DRAMATIC BAND OF 14K GOLD CENTERED BY A CLUSTER OF 10 FIERY DIAMONDS TOTALING .90 CARAT, $825.



5A. DIAMOND LINKS ALTERNATE WITH LARGER BRILLIANTS TO FORM THIS 14K GOLD BRACELET. 64 DIAMONDS TOTAL 1.35 CARATS, $1200.

5B. TWO ROWS OF DIAMONDS SPARKLE ON A 14K GOLD BRACELET. TOTAL DIAMOND WEIGHT, 1.15 CARATS, $985.

5C. MARK THE MOMENT WITH A DIAMOND FACE WATCH ON A 14K GOLD FOUR-STRAND ROPE BRACELET. QUARTZ MOVEMENT, $1000.

5D. SWIRLING DIAMOND COCKTAIL RING SET IN 14K GOLD. TOTAL DIAMOND WEIGHT, 1.65 CARATS, $1150.

5E. THESE DIAMOND BUTTON EARRINGS SPARKLE WITH 1.75 CARATS OF DIAMONDS. 14K GOLD CLIP/POST BACKS, $1200.

5F. AN ELEGANT 14K GOLD AND DIAMOND RING FOR ALL OCCASIONS, $425.

5G. PRETTY DIAMOND CLUSTER RING SET IN 14K GOLD. DIAMONDS TOTAL .90 CARAT, $600.

5H. DIAMOND SHAPED EARRINGS FORMED BY DIAMONDS WEIGHING .60 CARAT, 14K WHITE GOLD, $485.

5J. DIAMONDS FORM A GEOMETRIC MOTIF ON A 14K GOLD HERRINGBONE NECKLACE, $700.

5K. A FLOWER SHAPED CLUSTER OF DIAMONDS FOR EACH EAR IN 14K WHITE GOLD. DIAMONDS TOTAL 1 CARAT, $650.

5L. 14K GOLD LEAF EARRINGS DAZZLED BY DIAMONDS WEIGHING .60 CARAT, $500.

FORTUNOFF GIFT CERTIFICATES ARE AVAILABLE IN A VARIETY OF DENOMINATIONS, ALL HANDSOMELY GIFT-BOXED. THEY'RE THE PERFECT SOLUTION TO THE GIFT-GIVING DILEMMA!

FORTUNOFF REFUND POLICY: WE WANT YOU TO BE PLEASED. IF FOR ANY REASON YOU WISH TO RETURN ANY ITEM, OTHER THAN THOSE PERSONALIZED, RETURN IT WITHIN TEN DAYS OF RECEIPT FOR A PROMPT REFUND.

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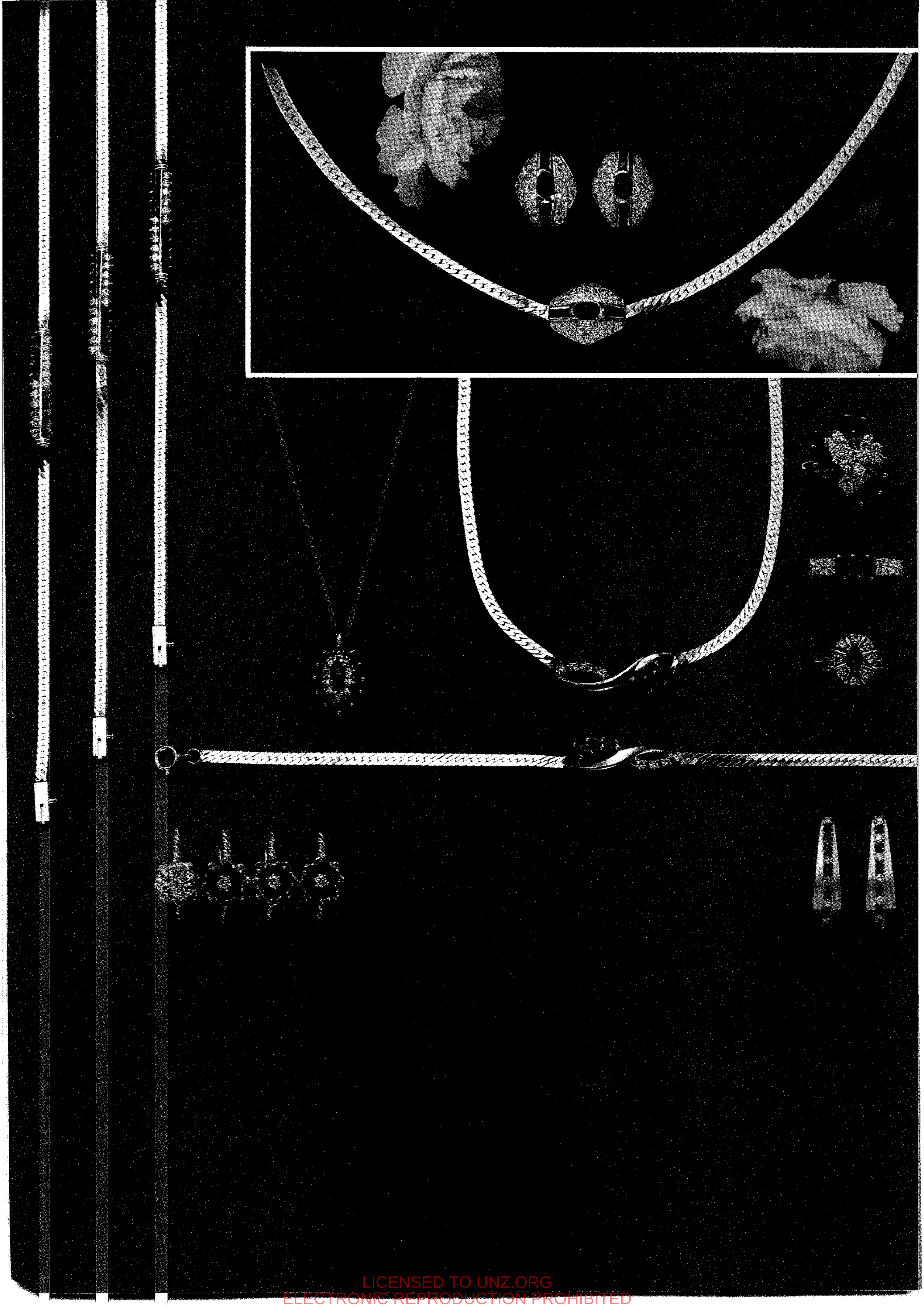
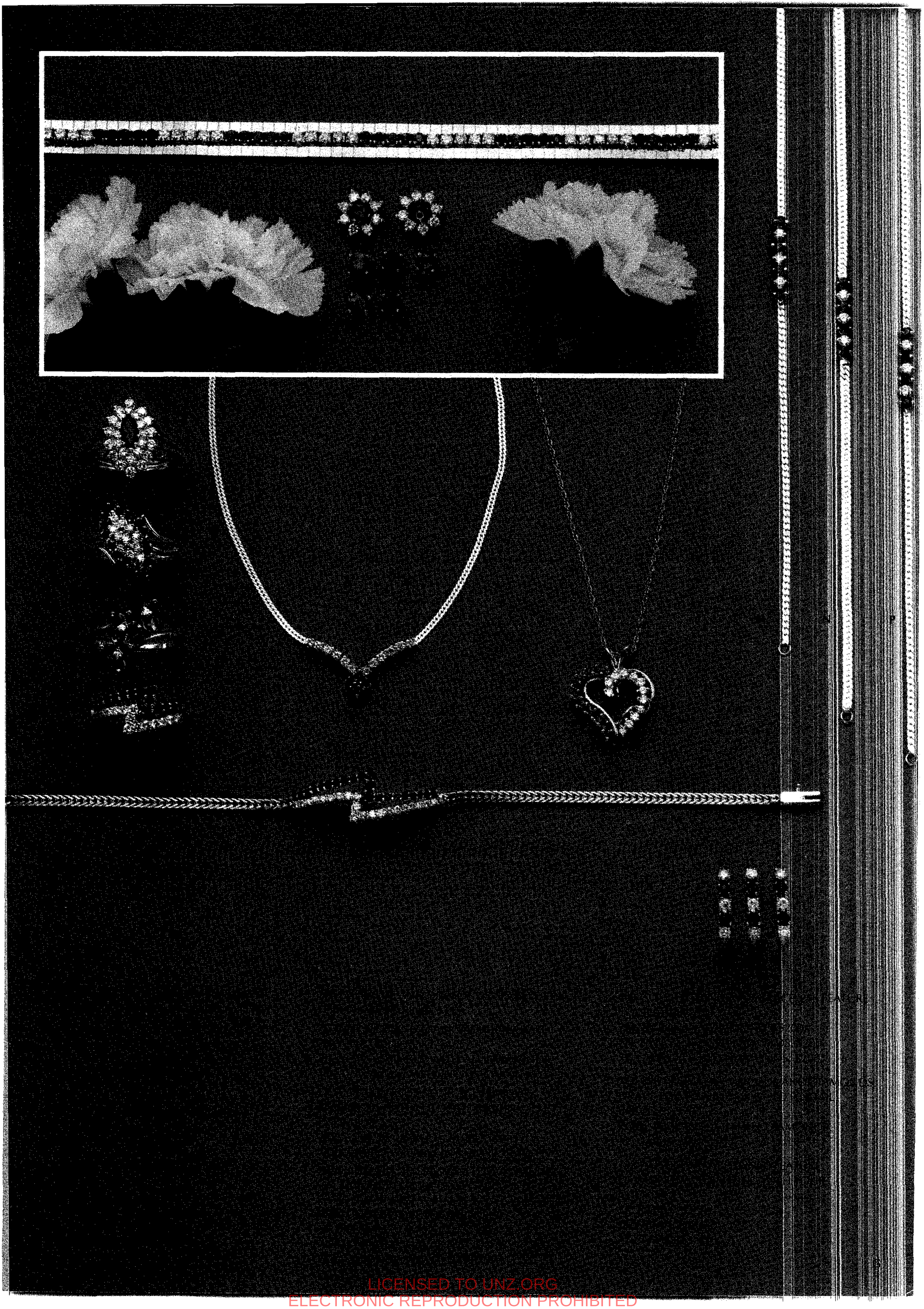
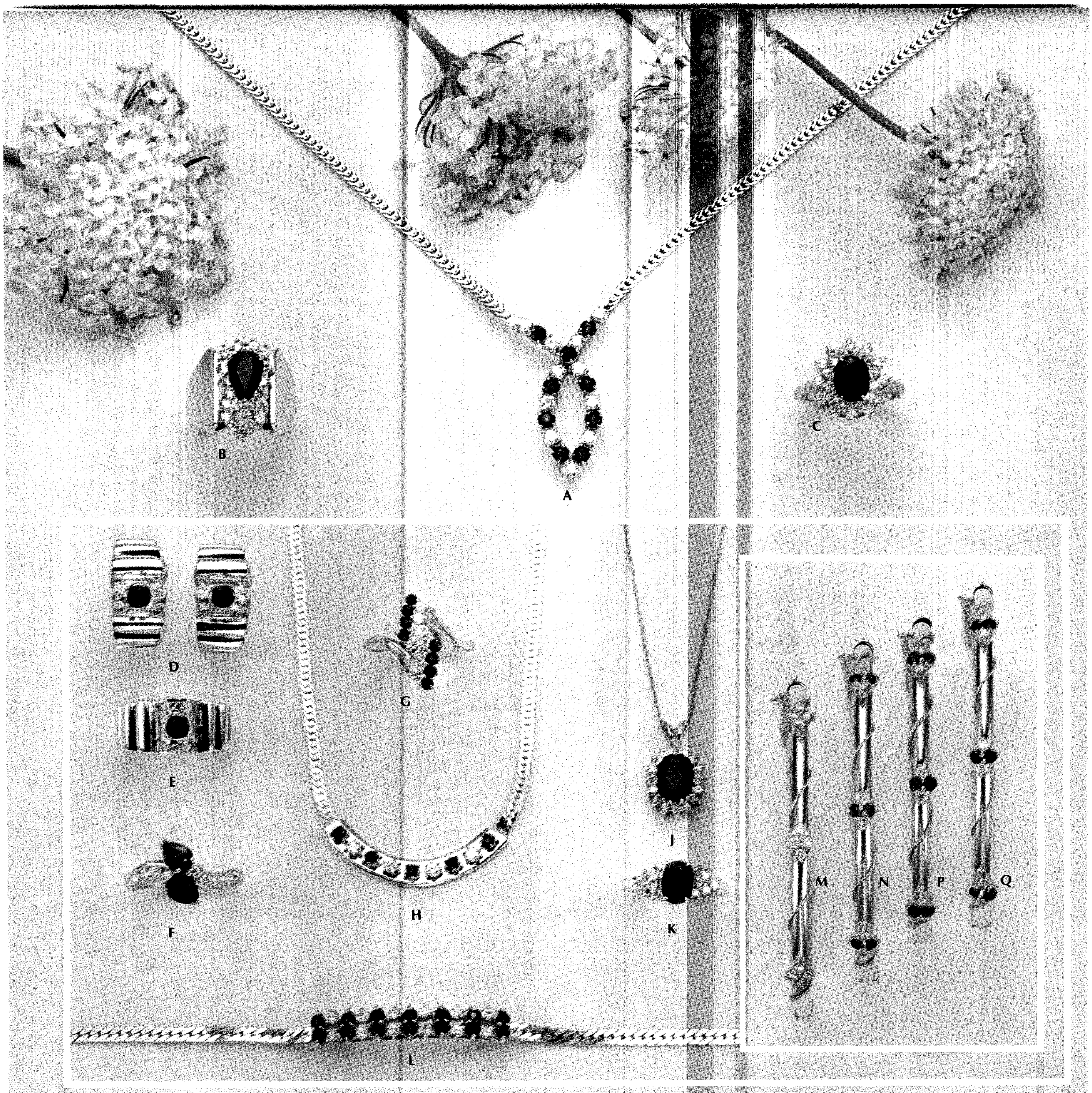






8A. A LOOP OF SAPPHIRES AND DIAMONDS ON A 14K GOLD FOXTAIL CHAIN. DIAMONDS TOTAL .65 CARAT, $750.

8B. MAGNIFICENT PEAR SHAPED SAPPHIRE IS SURROUNDED BY ONE CARAT OF SPARKLING DIAMONDS. THE RING, SET IN 18K GOLD, $1500.

8C. A DEEP BLUE SAPPHIRE CIRCLED BY ONE-HALF CARAT OF DIAMONDS MAKES A LOVELY 14K GOLD RING, $600.

8D. BEVELED HOOP EARRINGS SPARKED BY SAPPHIRES AND DIAMONDS IN 14K GOLD. CLIP/POST BACKS, $425.

8E. A SINGLE SAPPHIRE FLANKED BY DIAMONDS SETS OFF THIS DOME RING IN 14K GOLD, $200.

8F. TWO PEAR SHAPED SAPPHIRES FLANKED BY 10 DIAMONDS SET IN AN 18K GOLD RING, $500.

8G. SAPPHIRES AND DIAMONDS ENHANCE THIS PRETTY 14K GOLD RING, $260.

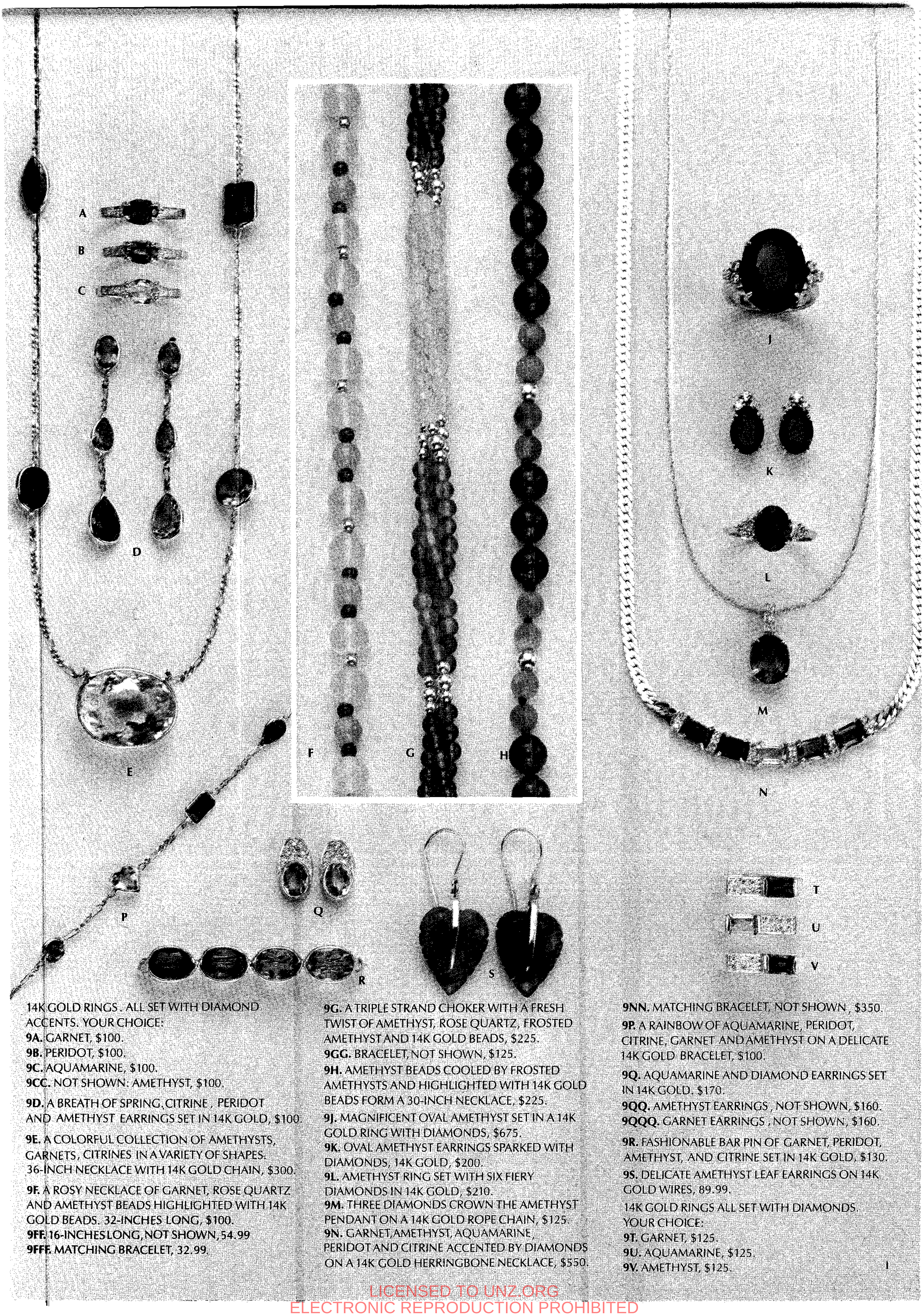
8H. STRIKING SAPPHIRE AND DIAMOND NECKLACE ON A 14K GOLD HERRINGBONE CHAIN, $350.
8HH. ALSO AVAILABLE WITH RUBIES, $350.
8HHH. ALSO AVAILABLE WITH EMERALDS, $350.

8J. CLASSIC SAPPHIRE AND DIAMOND PENDANT ON A 14K GOLD CHAIN, $350.

8K. A PRETTY 14K GOLD RING FEATURES SAPPHIRES AND DIAMONDS, $330.

8L. A DOUBLE ROW OF SAPPHIRES AND DIAMONDS DAZZLE THIS HERRINGBONE BRACELET OF 14K GOLD, $500.
8LL. ALSO AVAILABLE WITH DIAMONDS AND EMERALDS, $500.
8LLL. ALSO AVAILABLE WITH DIAMONDS AND RUBIES, $500.

14K GOLD BANGLE BRACELETS ROMANCED BY DIAMONDS AND COLORED STONES:
8M. ALL DIAMONDS, $375.
8N. RUBIES AND DIAMONDS, $325.
8P. EMERALDS AND DIAMONDS, $325.
8Q. SAPPHIRES AND DIAMONDS, $325.



14K GOLD RINGS . ALL SET WITH DIAMOND ACCENTS. YOUR CHOICE:
9A. GARNET, $100.
9B. PERIDOT, $100.
9C. AQUAMARINE, $100.
9CC. NOT SHOWN: AMETHYST, $100.

9D. A BREATH OF SPRING, CITRINE , PERIDOT AND AMETHYST EARRINGS SET IN 14K GOLD, $100.

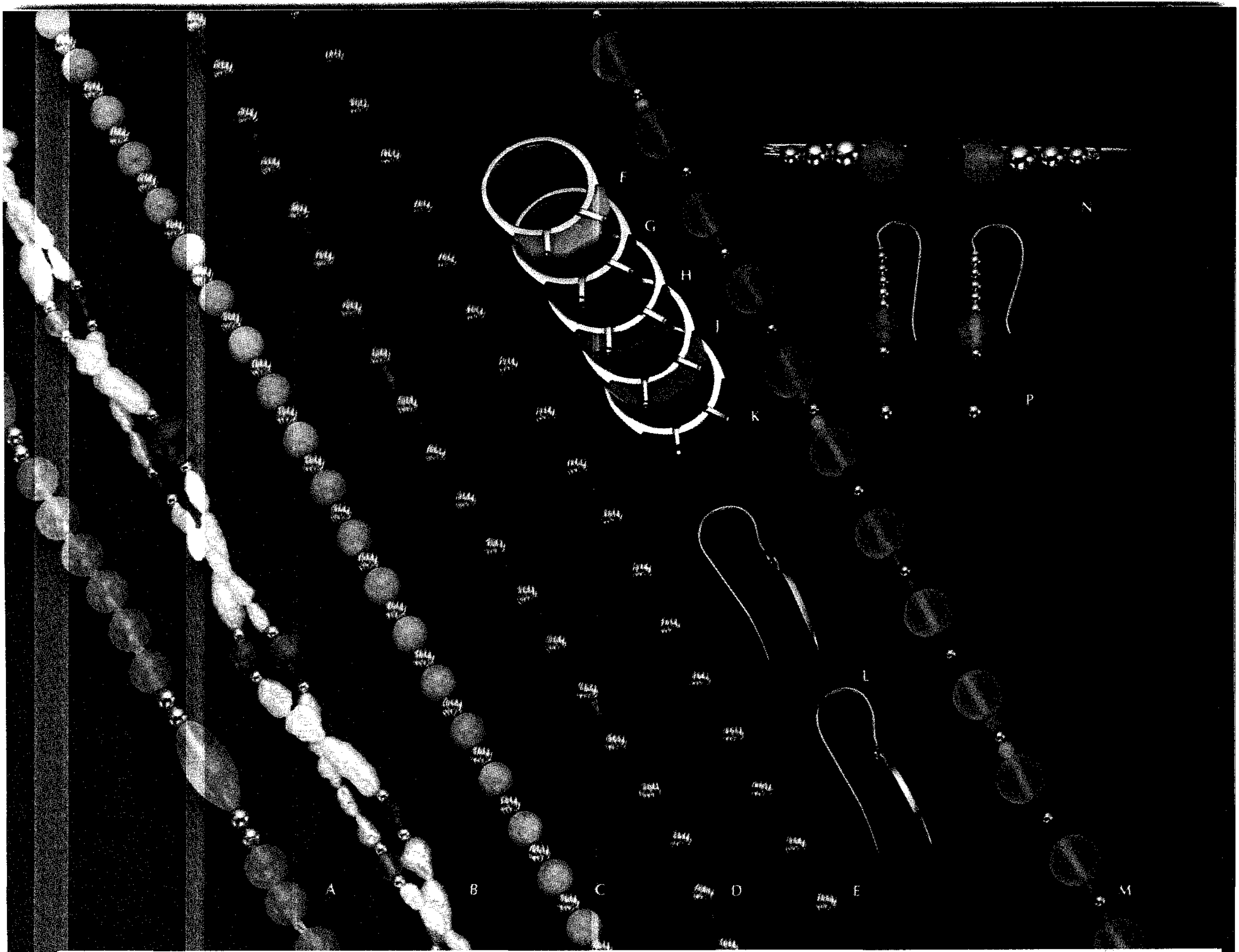
9E. A COLORFUL COLLECTION OF AMETHYSTS, GARNETS, CITRINES IN A VARIETY OF SHAPES. 36-INCH NECKLACE WITH 14K GOLD CHAIN, $300.

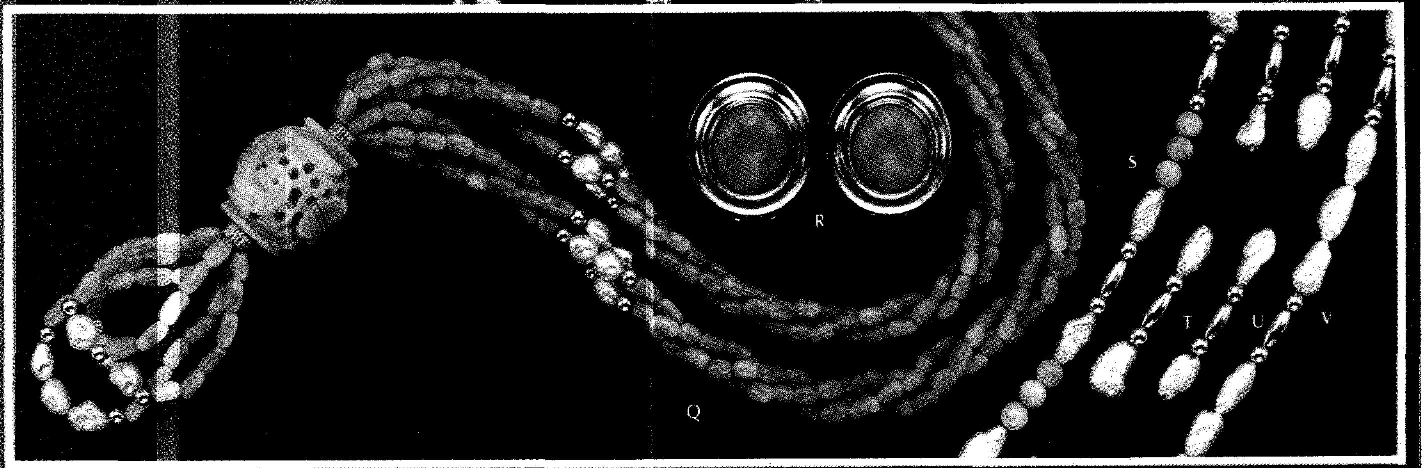
9F. A ROSY NECKLACE OF GARNET, ROSE QUARTZ AND AMETHYST BEADS HIGHLIGHTED WITH 14K GOLD BEADS. 32-INCHES LONG, $100.
9FF. 16-INCHES LONG, NOT SHOWN, 54.99
9FFF. MATCHING BRACELET, 32.99.

9G. A TRIPLE STRAND CHOKER WITH A FRESH TWIST OF AMETHYST, ROSE QUARTZ, FROSTED AMETHYST AND 14K GOLD BEADS, $225.
9GG. BRACELET, NOT SHOWN, $125.
9H. AMETHYST BEADS COOLED BY FROSTED AMETHYSTS AND HIGHLIGHTED WITH 14K GOLD BEADS FORM A 30-INCH NECKLACE, $225.
9J. MAGNIFICENT OVAL AMETHYST SET IN A 14K GOLD RING WITH DIAMONDS, $675.
9K. OVAL AMETHYST EARRINGS SPARKED WITH DIAMONDS, 14K GOLD, $200.
9L. AMETHYST RING SET WITH SIX FIERY DIAMONDS IN 14K GOLD, $210.
9M. THREE DIAMONDS CROWN THE AMETHYST PENDANT ON A 14K GOLD ROPE CHAIN, $125.
9N. GARNET, AMETHYST, AQUAMARINE, PERIDOT AND CITRINE ACCENTED BY DIAMONDS ON A 14K GOLD HERRINGBONE NECKLACE, $550.

9NN. MATCHING BRACELET, NOT SHOWN , $350.
9P. A RAINBOW OF AQUAMARINE, PERIDOT, CITRINE, GARNET AND AMETHYST ON A DELICATE 14K GOLD BRACELET, $100.
9Q. AQUAMARINE AND DIAMOND EARRINGS SET IN 14K GOLD, $170.
9QQ. AMETHYST EARRINGS , NOT SHOWN, $160.
9QQQ. GARNET EARRINGS , NOT SHOWN, $160.
9R. FASHIONABLE BAR PIN OF GARNET, PERIDOT, AMETHYST, AND CITRINE SET IN 14K GOLD, $130.
9S. DELICATE AMETHYST LEAF EARRINGS ON 14K GOLD WIRES, 89.99.

14K GOLD RINGS ALL SET WITH DIAMONDS. YOUR CHOICE:
9T. GARNET, $125.
9U. AQUAMARINE, $125.
9V. AMETHYST, $125.





10A. 32-INCH NECKLACE OF ROSE QUARTZ BEADS WITH ACCENTS OF 14K GOLD, $120.
10B. DOUBLE STRAND NECKLACE OF CULTURED FRESH WATER PEARLS WITH AMETHYST ACCENTS AND 14K GOLD BEADS, 34-INCHES LONG, $300.

10C. POLISHED PINK CORAL AND TEXTURED 14K GOLD BEADS FORM A 30-INCH NECKLACE, $235.

10D. 30-INCH NECKLACE OF AMETHYST AND 14K GOLD BEADS, $235.

10E. 30-INCH LAPIS LAZULI NECKLACE ACCENTED WITH 14K GOLD TEXTURED BEADS, $275.

STACKABLE RINGS OF 14K GOLD AVAILABLE IN YOUR CHOICE OF: **10F.** PINK CORAL; **10G.** AMETHYST; **10H.** TURQUOISE; **10J.** RED CORAL; **10K.** LAPIS LAZULI. EACH, $100.

10L. THE ALLURE OF LAPIS LAZULI LEAVES SET ON 14K GOLD WIRES, 89.99

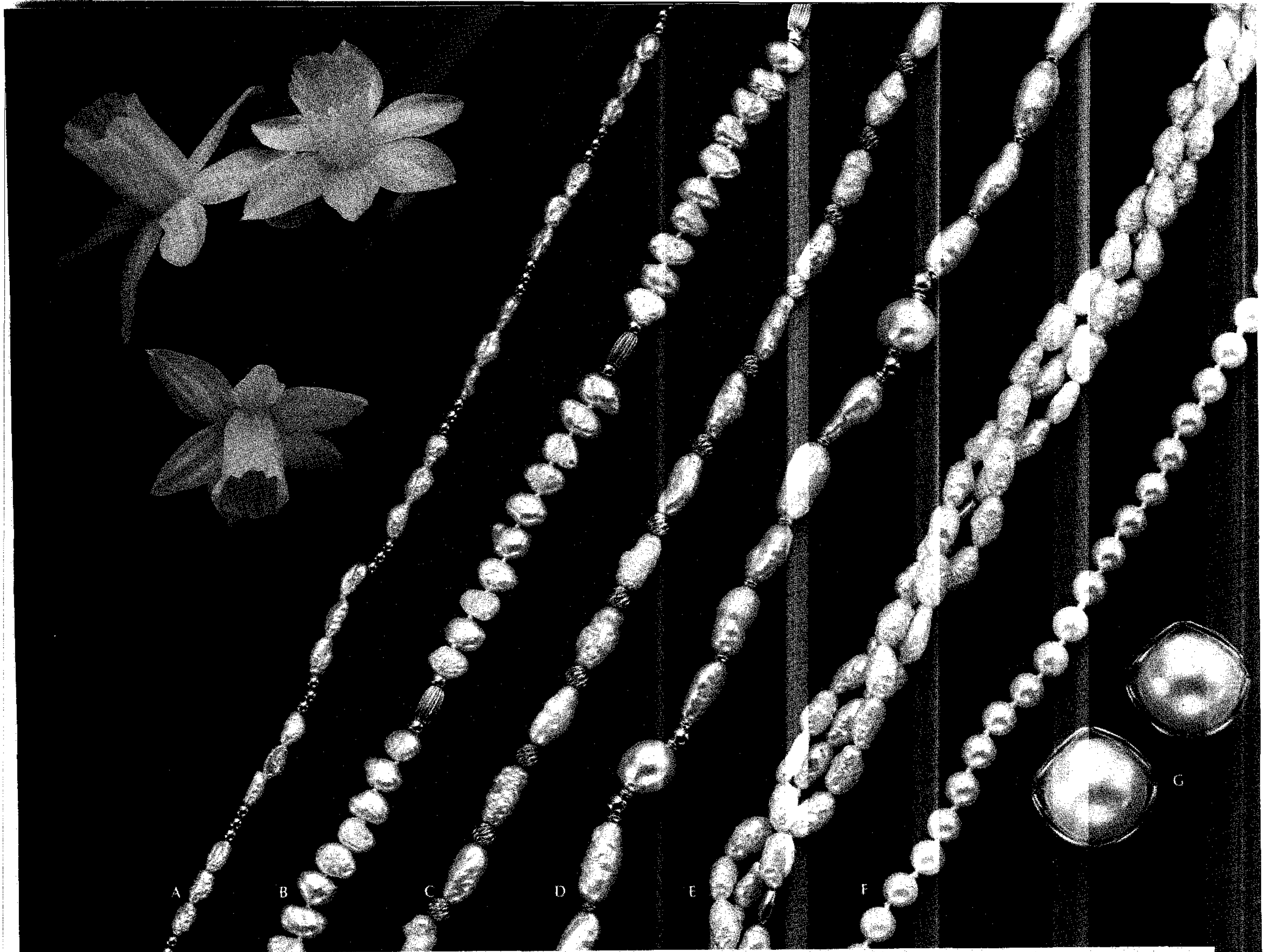
10M. FROSTY CRYSTAL NECKLACE WITH SEMI-PRECIOUS AND 14K GOLD BEADS, 32-INCHES LONG, $135.
10MM. 16-INCHES LONG, NOT SHOWN, 69.99
10MMM. MATCHING BRACELET NOT SHOWN, 34.99
10N. AMETHYST, ROSE QUARTZ AND 14K GOLD TAKE SHAPE AS A BAR PIN, 69.99

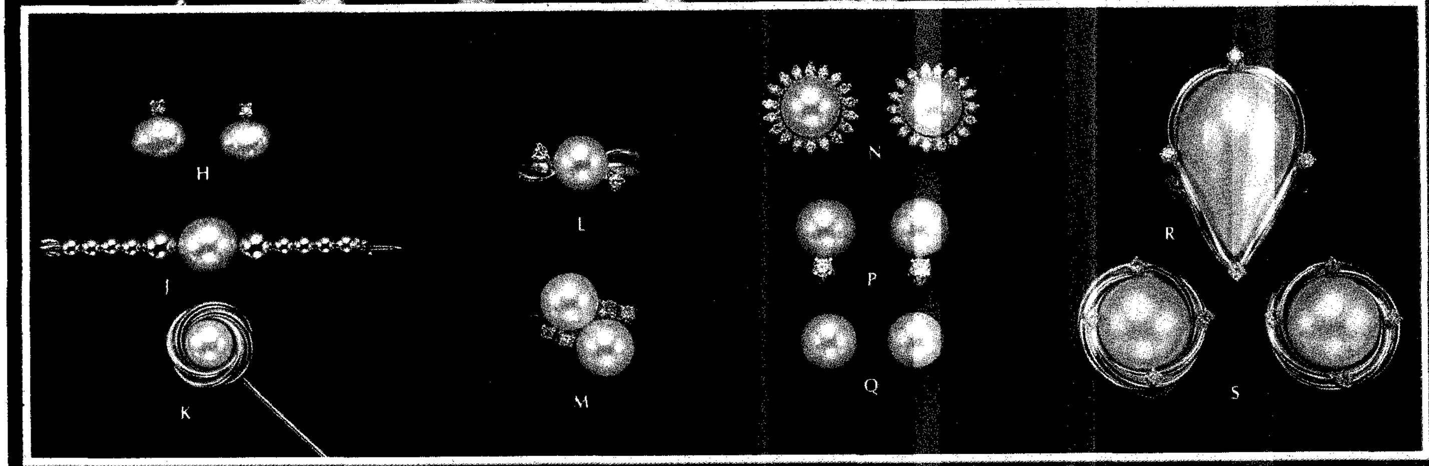
10P. ROSE QUARTZ AND AMETHYST DROP EARRINGS WITH 14K GOLD BEADS, 49.99

10Q. 24-INCH CORAL, CULTURED FRESH WATER PEARLS AND 14K GOLD BEAD NECKLACE FEATURES A CARVED CORAL DROP, $175.

10R. BOLD 14K GOLD AND CORAL BUTTON EARRINGS WITH CLIP POST BACKS, $160.
10RR. AVAILABLE WITH LAPIS LAZULI, NOT SHOWN, $180.

MIX AND MATCH BRACELETS AND NECKLACES:
10S. CORAL AND 14K GOLD BRACELET, 29.99
10SS. MATCHING NECKLACE, 39.99
10T. AMETHYST AND 14K GOLD BRACELET, 29.99
10TT. MATCHING NECKLACE, 39.99
10U. LAPIS LAZULI AND 14K GOLD BRACELET, 29.99
10UU. MATCHING NECKLACE, 39.99
10V. CULTURED FRESH WATER PEARL AND 14K GOLD BRACELET, 39.99
10 W. GARNET AND 14K GOLD BEAD BRACELET, 29.99
10WW. MATCHING NECKLACE, 39.99
10X. BLACK ONYX AND 14K BEAD BRACELET, 29.99
10XX. MATCHING NECKLACE, 39.99





11A. CULTURED FRESH WATER PEARLS AND 14K GOLD BEADS FORM A 16-INCH CHOKER. 69.99
11AA. MATCHING BRACELET (NOT SHOWN). 34.99

11B. EXOTIC CULTURED FRESH WATER PEARL NECKLACE ACCENTED BY 14K GOLD BEADS. 16-INCHES. $110.
11BB. 32-INCHES (NOT SHOWN). $200.

11C. THE LUSTRE OF CULTURED FRESH WATER PEARLS, THE GLEAM OF TEXTURED 14K GOLD BEADS, ALL IN AN ELEGANT 30-INCH NECKLACE. $235

11D. FABULOUS CULTURED FRESH WATER AND BAROQUE CULTURED PEARLS MIX WITH 14K GOLD BEADS IN A 34-INCH NECKLACE. $440

11E. TRIPLE-STRAND NECKLACE OF CULTURED FRESH WATER PEARLS WITH 14K GOLD ACCENTS. 30-INCHES LONG. $350.

11F. ALWAYS A CLASSIC: CULTURED PEARLS. HERE A 15-INCH STRAND OF 6-6½MM PEARLS WITH A 14K GOLD CLASP. $300.
11FF. 22-INCH STRAND. $450.
11FFF. 30-INCH STRAND. $600.

11G. MOBE CULTURED PEARL EARRINGS SET IN 14K GOLD WITH CLIP POST BACKS. $220

11H. CULTURED FRESH WATER PEARLS WITH DIAMOND ACCENTS SET IN 14K GOLD. 39.99

11J. SHIMMER AND SHINE: CULTURED PEARL BAR PIN ACCENTED WITH 14K GOLD BEADS. 64.99

11K. CLASSIC STICK PIN WITH CULTURED PEARL IN 14K GOLD LOVE KNOT. 39.99

11L. CLASSIC CULTURED PEARL RING WITH 2 DIAMONDS. 14K GOLD. $100

11M. CULTURED PEARLS AND DIAMONDS SHIMMER FROM THIS 14K GOLD RING. $195.

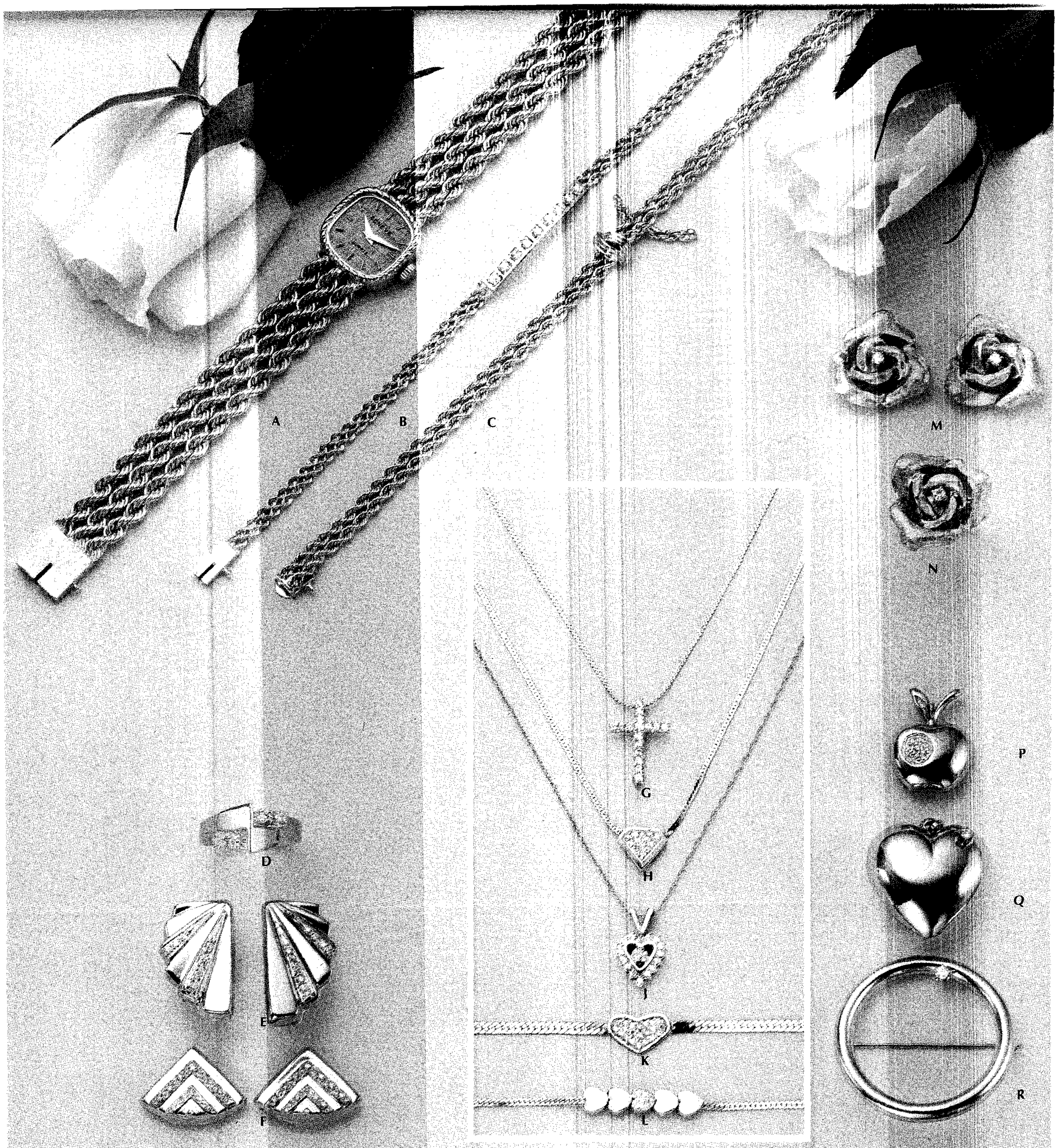
11N. CULTURED PEARLS SURROUNDED BY DIAMONDS FORM 14K GOLD EARRINGS. $600.

11P. 7½MM CULTURED PEARLS AND DIAMOND STUD EARRINGS SET IN 14K WHITE GOLD. $160.

11Q. FASHION CLASSICS: 7½MM CULTURED PEARL EARRINGS. SET IN 14K GOLD. 39.99

11R. PEAR SHAPED MOBE CULTURED PEARL RING WITH DIAMOND ACCENT IN 14K GOLD. $300.
11RR. MATCHING EARRINGS, CLIP POST. $300.

11S. MOBE CULTURED PEARL EARRINGS SET IN 14K GOLD AND HIGHLIGHTED BY DIAMONDS. CLIP/POST. $250.



12A. LADIES QUARTZ WATCH WITH SQUARE FACE ON A 14K GOLD TRIPLE ROPE BRACELET, $600.

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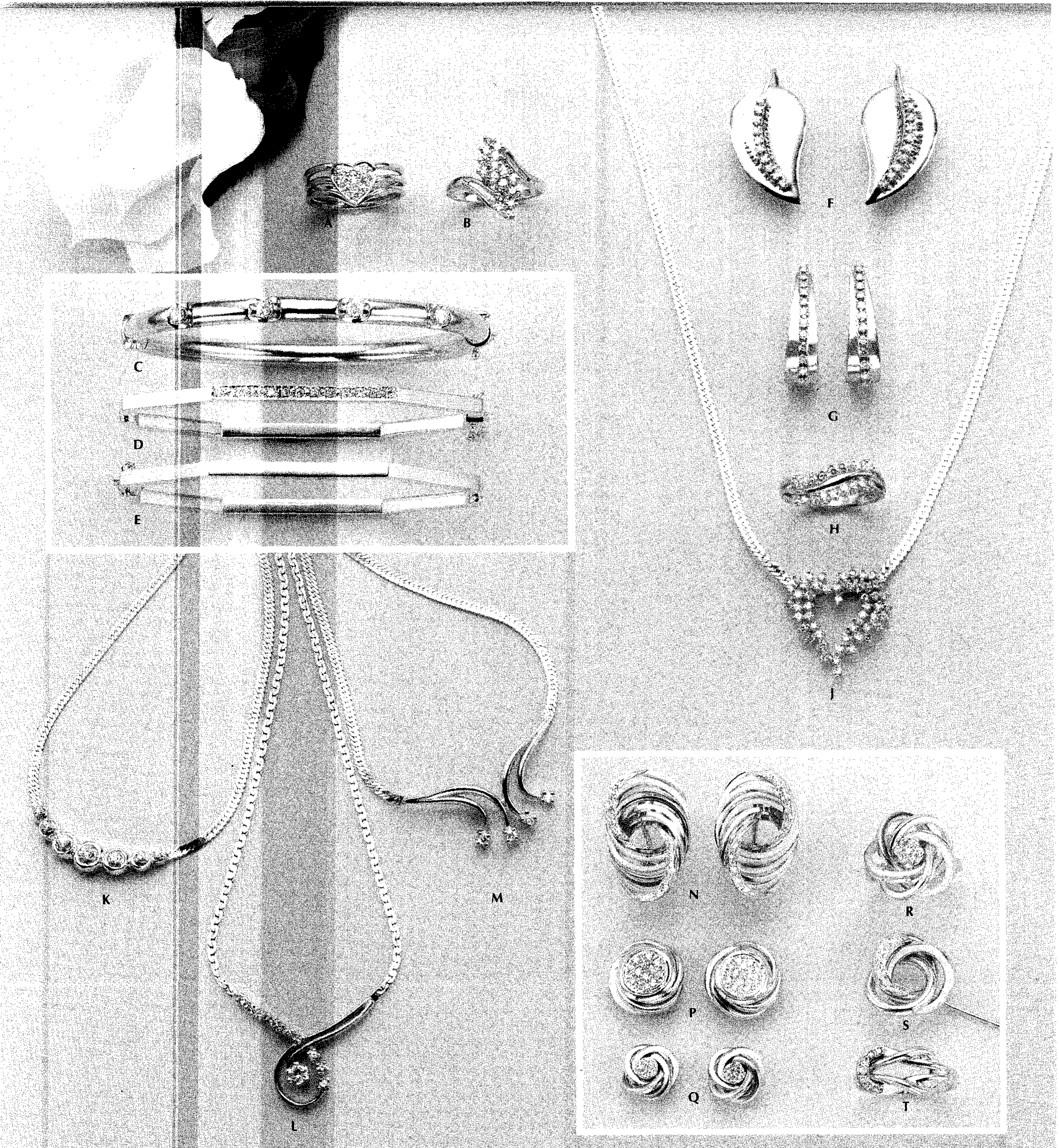

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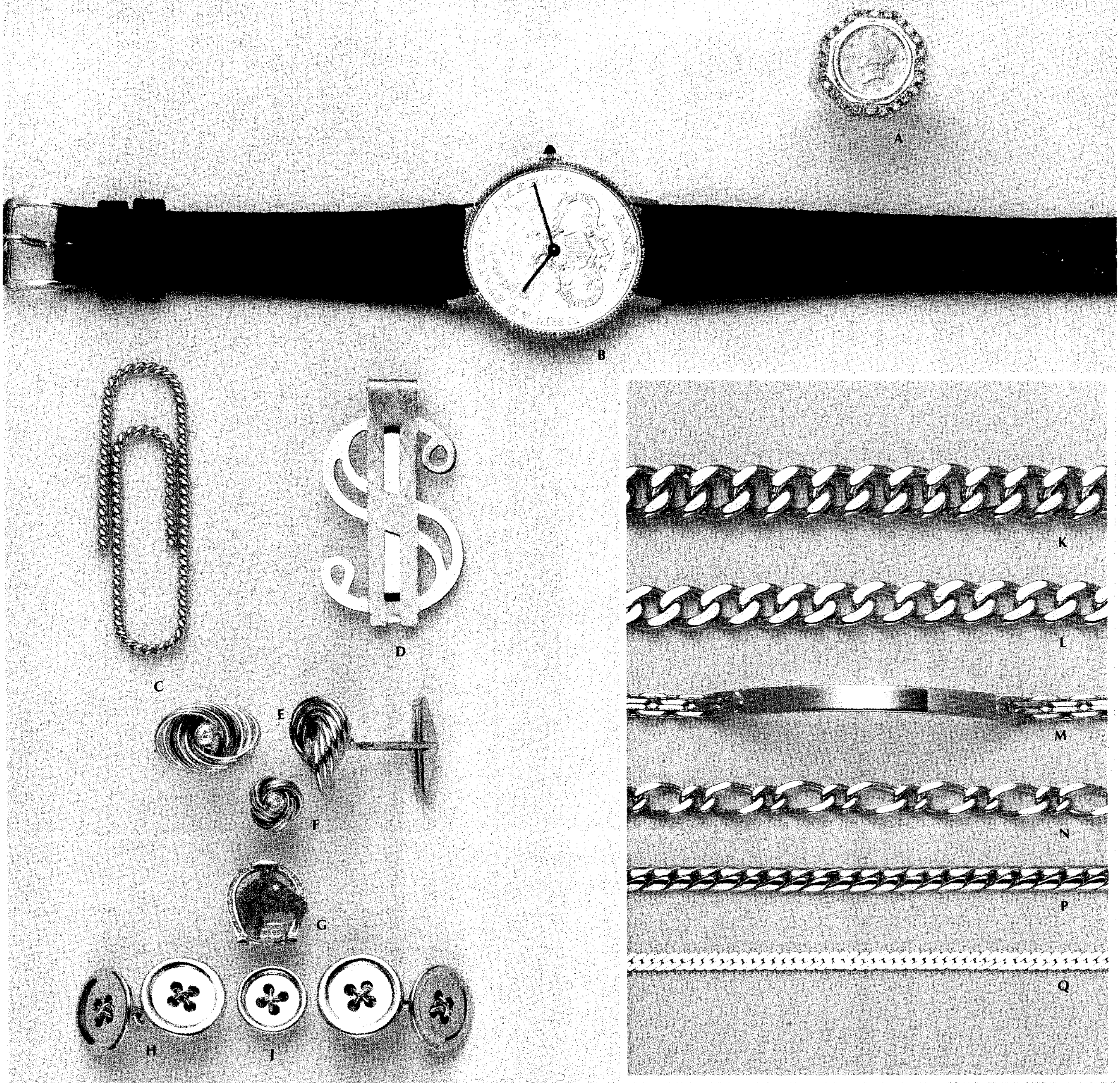

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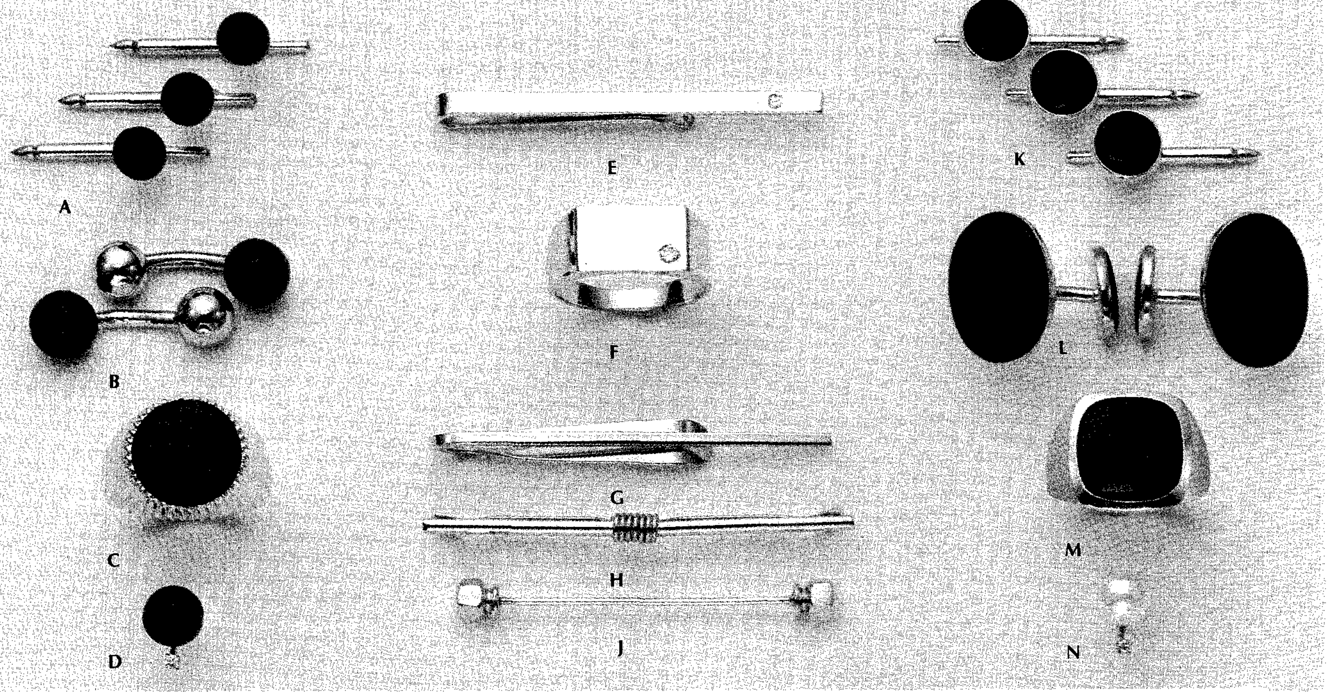

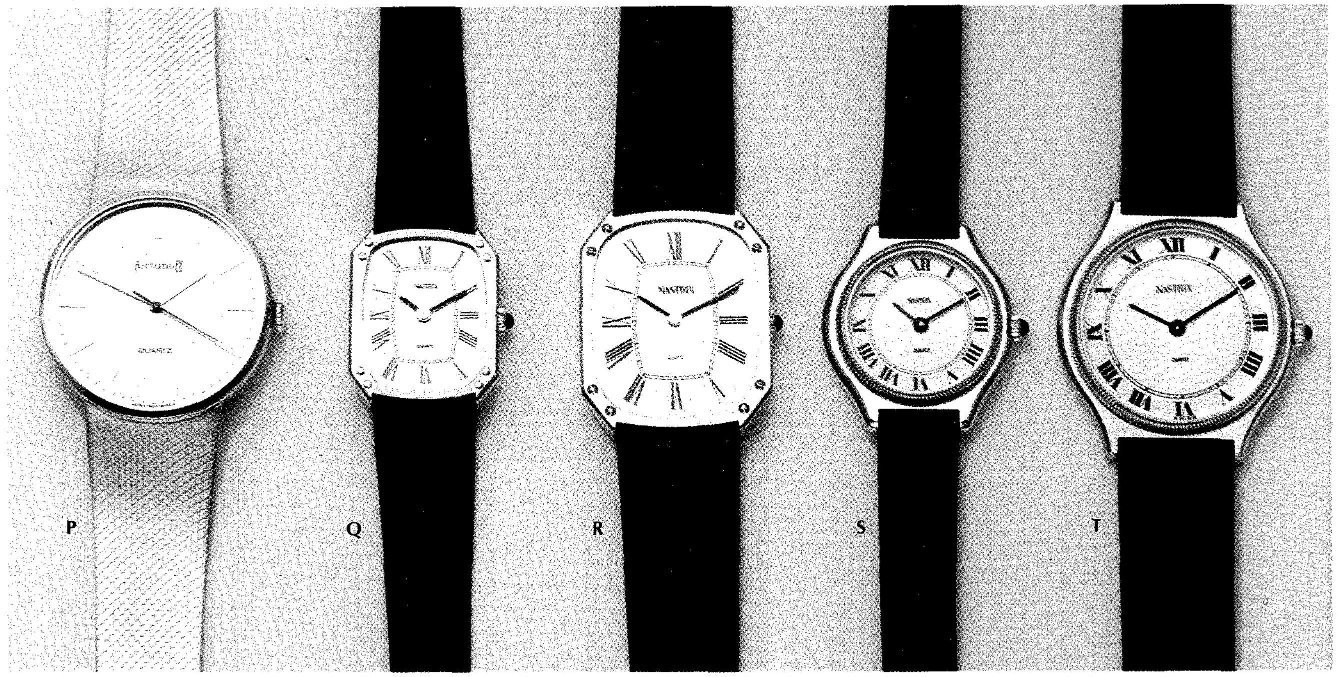

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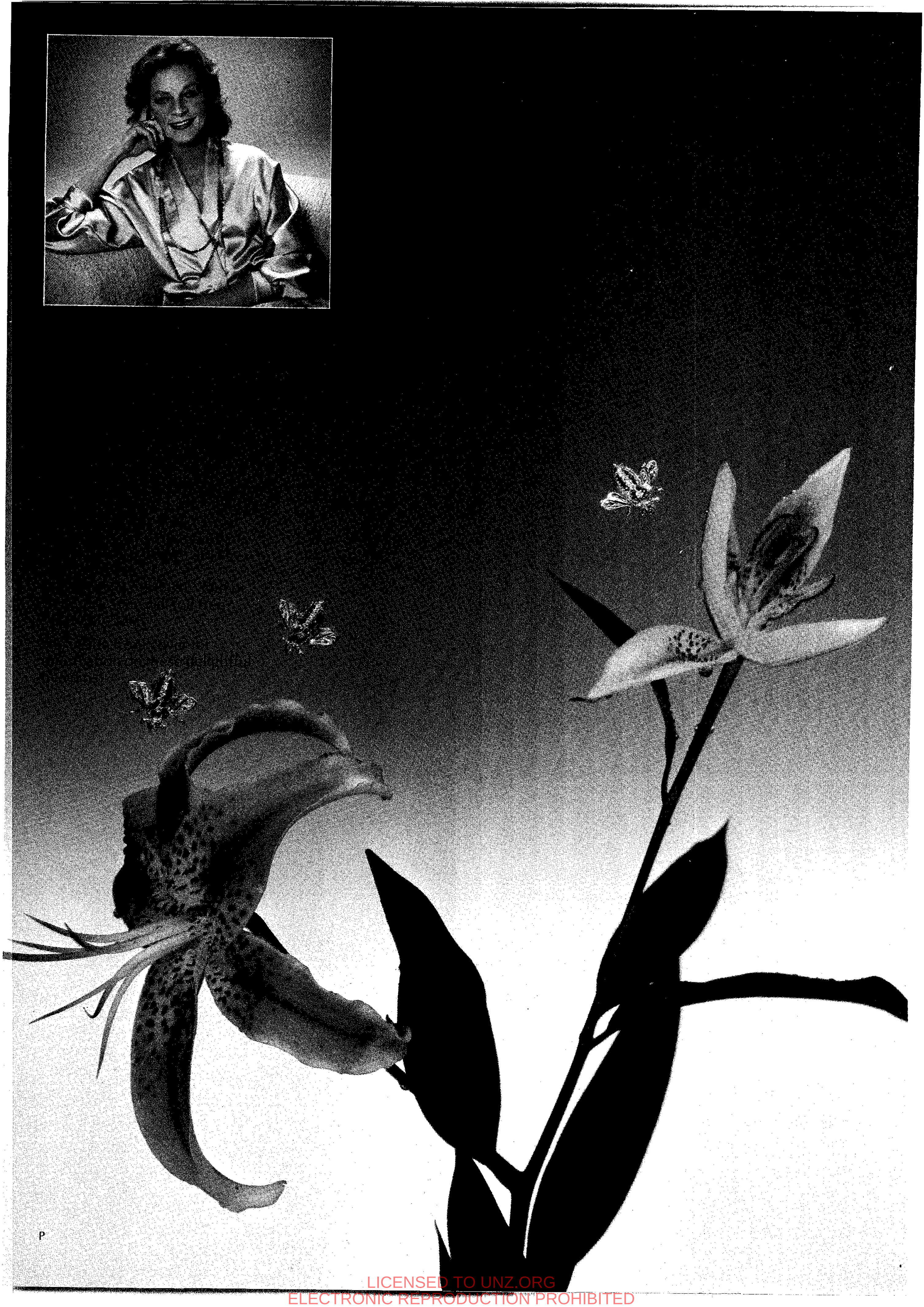

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Movies/David Denby

TOMORROW AND TOMORROW AND TOMORROW...

"...*Annie* is a depressing experience—fatiguing, remote, impersonal. Like a football pageant, it celebrates itself..."

Everybody's sweetheart: *Albert Finney and Aileen Quinn in John Huston's musical.*

FROM THE BEGINNING, THE MOVIE **Annie** was conceived by its producer, Ray Stark, as a great national event—like the launching of a spaceship to Pluto, or the opening of a new Disneyland, encompassing the former state of Oklahoma. Having spent over $40 million on this thing, Stark designed it to appeal to everyone, ruthlessly paring away the slightest trace of artistic vision, eccentricity, surprise. But what is designed to appeal to everyone is unlikely to mean much to anyone in particular. People will go to *Annie* because it's there, like the mountain, and because it's being marketed in every corner of the country but the I.R.T. men's rooms. But will anyone be moved by *Annie*? Will anyone feel a personal connection to it?

Annie is not *bad,* exactly. On the list of monster musicals it rates higher than *Hello, Dolly!*, *Paint Your Wagon*, and *The Wiz.* Indeed, some of the performers (Carol Burnett and Albert Finney) do rather well. But the movie is still a depressing experience—fatiguing, remote, impersonal, and frequently dull in a ritualistic, heavy, big-movie way. And there are things in it so square that one can account for them only in terms of cynical calculation—the overbright, yellowish lighting, for instance, which seems intended to reassure the audience that nothing more daunting than a TV game show is on the screen; or the line of Rockettes in the Music Hall sequence, present, I fear, because everyone knows the Rockettes stand for wholesome American entertainment.

Pulling together all the "elements," Ray Stark forgot to put any feelings into the picture. What is *Annie* if not a sub-Dickensian sniffler about an abandoned little girl who wants to belong to someone? But Aileen Quinn, the red-haired, freckled lambkin chosen to play Annie, won't or can't act the role of a lonely girl. When she sings, chases after a dog, or dances down the steps of Daddy Warbucks's mansion, her smiling face expresses only one emotion—the pleasure of performing, of being the center of attention. Fists clenched, lips pressed together gamely, Aileen Quinn seems like a happy and healthy child, utterly invulnerable. And so you don't feel a thing. Watching this professional charmer, you wonder if Stark and the director, John Huston, decided that it was wiser commercially to have the audience smile at a happy child than suffer a pang of worry over a lost, lonely one.

Most of the dancing doesn't express any feelings, either. The British choreographer Arlene Phillips, known for her upbeat Americana in the Dr Pepper commercials and the trash silliness of the numbers in *Can't Stop the Music*, conceives of a dance number as a series of energized fragments held together by editing. In the early cleaning-up-the-orphanage routine ("It's the Hard-Knock Life"), the little girls crisscross the room with cartwheels, flick dishes across tables, and smash pillows, spreading feathers through the air; at Daddy Warbucks's mansion, in *their* cleanup number, the servants polish the marble and mahogany, throw fresh sheets and blankets onto beds, and flip one another across the gleaming floors. In both cases, you may admire the sheer hard work; you may even appreciate how precisely the dancing and the camera movements are coordinated. But so what? Since you see segments of movement rather than coherent dance routines, it's impossible to enjoy the numbers as *dancing*, and only a gymnastics instructor or a film editor could enjoy them as anything else.

Ann Reinking, who plays Grace Farrell, Daddy Warbucks's loving secretary, is rather too solemn as an actress, but Reinking is a great dancer, and when she unfurls her powerful legs in one brief sequence, she's as exciting to watch as Cyd Charisse. But her number, which is about getting dressed for the movies, has nothing to do with her heart belonging to Daddy.

Much has been made of Ray Stark's noble "gamble" in choosing as his director a man who had never made a musical before. But who knows? Maybe Stark thought a man inexperienced with musicals might not have strong ideas about how to shoot one. In any case, no director could be farther from the emotional world of children. Huston, the poet of defeat, has rarely been interested in a character who hasn't gallantly failed at something. Indifferent to what the little girls at the orphanage might be going through, he gives them each a shot or two and quickly passes on.

He seems much closer to the drunken orphanage mistress, Miss Hannigan, played by Carol Burnett with great panache. Tall and unsteady, like a high-

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> "...*Rocky III* is the most crudely demagogic of all the *Rocky* movies..."

masted schooner with insufficient ballast, Burnett's Miss Hannigan lurches through doorways, her lower lip soft and loose, her eyes staring wildly at any man who comes near. She collapses in libidinous faints before men, but she's not completely ridiculous—she's trapped by those children (her solo number, "Little Girls," has some real anguish in it). This is the best work Burnett has done in movies, and it's probably not her fault that she becomes monotonous after a while. In a show as overpoweringly cautious as this one, Burnett may have wanted to shake things up. She pushes for laughs until her mouth gapes open like Martha Raye's, but her virtuosity is almost painful—Miss Hannigan, as written, is a caricature that can never quite become a character.

That's true of Albert Finney's Oliver Warbucks too, but Finney, who isn't trying to be funny, lets his actor's instincts take over and fill in the caricature. At last he's begun to use that intimidating bulk: With his thick back and shaved head, his hectoring, overemphatic American speech (Finney seems to have imitated John Huston's voice here), he has a kind of lumbering vitality that becomes rather moving. Of course, he has to do the most familiar turn in the family-picture genre—he plays a bully plutocrat who softens. But he's good at it—he melts with so much dignity that he doesn't embarrass you.

Huston directs Finney well in the radio-station scene, the best thing in the movie. Enjoying himself immensely, Daddy Warbucks shouts into the microphone, reading all the script directions ("Turn the page") as well as the script, an unstoppable human force indifferent to everything but his own will. But there are dreary set pieces that Huston does nothing to rescue: that teeming tenement street we've seen in movie after movie, with its fish peddlers and Hasidim walking on cue through the inhumanly bright yellow light; or the hopeless whimsy of F.D.R. and Eleanor singing "Tomorrow" with Annie, leading America out of the Depression with a song; or the oppressive finale on Daddy Warbucks's lawn, with its clowns and fireworks, as exciting as a gala opening of a new shopping mall.

John Huston doesn't really function as a director in *Annie;* he only joins in the general defeat that this picture represents. *Annie* is the triumph of producers' cinema, the ultimate marketing event. The movie isn't about anything—like a football pageant, it celebrates itself. An hour after leaving it, you wonder what all the fuss was about.

IN **Rocky III,** THE ITALIAN STALLION, having been world heavyweight champ for three years, faces a new challenger—Clubber Lang, a 230-pound black boxer with a Mohawk haircut, an intimidating sneer, and murder in his eyes. Rocky, it turns out, has gone high. He and Adrian live in a huge white porticoed mansion, and he dresses like a gangster, in beautifully tailored suits and camel's-hair coats. Poor, ambitious, and hungry for success, Clubber stalks the champ, showing up at matches spouting sexual insults and threats. Clubber, played by the actor known as Mr. T., is so extravagantly vicious, pawing the ground with his hooves and blowing smoke out of his ears, that he actually succeeds in making Sylvester Stallone look like an underdog.

Rocky III, which Stallone wrote and directed, is the most crudely demagogic of all the *Rocky* movies. The soundtrack is deafening—blows thud into bodies like artillery shells landing amidships. And visually the movie is all hyperbole—either violent montages, with bodies falling in agony and crowds boiling over with excitement, or supertight close-ups of the actors sweating, crying, cursing, imploring. Stallone, with his sleepy, immobile eyes, takes a close-up quite well, but Burgess Meredith's truculent upper lip is so large on the giant screen that it looks like a capsized rowboat.

Rocky III is a social parable laced with racial fantasy. Having lost touch with his roots, Rocky has to be brought down. At a charity benefit, a huge preening wrestler throws him out of the ring. He quickly dispatches the clown, but Clubber Lang, in their first match, knocks him flat in two rounds. Just in case we might think that the portrait of Clubber is a little racist, Apollo Creed (Carl Weathers), from the original *Rocky,* shows up and trains Rocky to regain the championship. Apollo takes Rocky back not to his roots, in Philadelphia, but to *Apollo's* roots, in the shabby gyms and run-down hotels of black Los Angeles. With disco music setting the beat, he teaches Rocky speed and rhythm—he literally trains him to fight like a black man. I think this is preposterous, but I must report that the preview audience loved it: black and white together destroying the evil black menace. When the rematch comes, first one man lands a flurry of blows, then the other lands a flurry—unconvincing both times. In order to put his material over for the third time, Stallone has altered boxing into a spectacle of good against evil—he's turned it into wrestling. ▬

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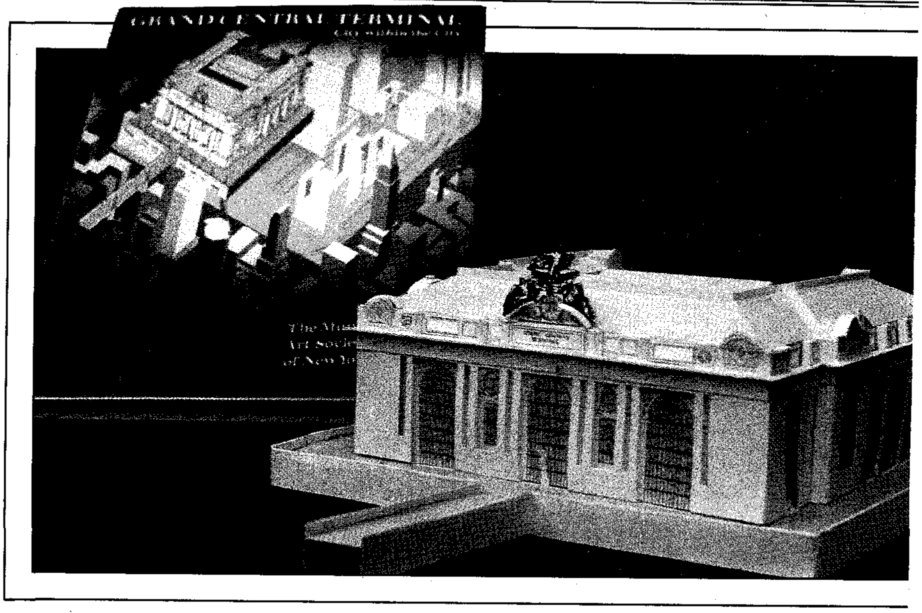
By Nancy McKeon and Corky Pollan



Bare Essentials

There are two major hassles involved in a trip to the beach: the sun and sand when you get there and the heavy stuff you have to lug to protect you from same. Here, then, two featherlight solutions. The snappy striped cotton umbrella from France ($30) comes in its own carrying case and sports a metal frame and a 54-inch span to neatly shade all, or any part, of you. The sunny cotton-canvas Beachstyxx chair ($36, also in turquoise, red, and green), 31 inches wide and 60 inches long, allows for a comfortable sprawl. And self-locking industrial snaps keep the hardwood legs firmly in place or allow the cloth to be removed for easy washing. The umbrella and chair weigh less than three pounds each, and their webbed cotton shoulder straps leave hands free to haul the real necessities—food and beer.

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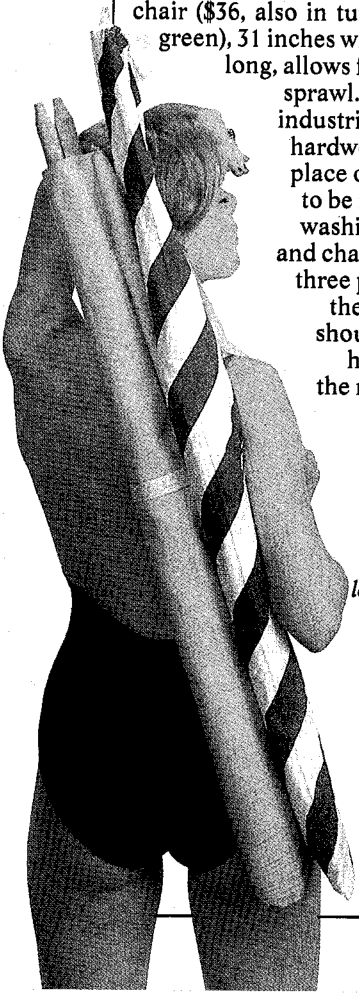

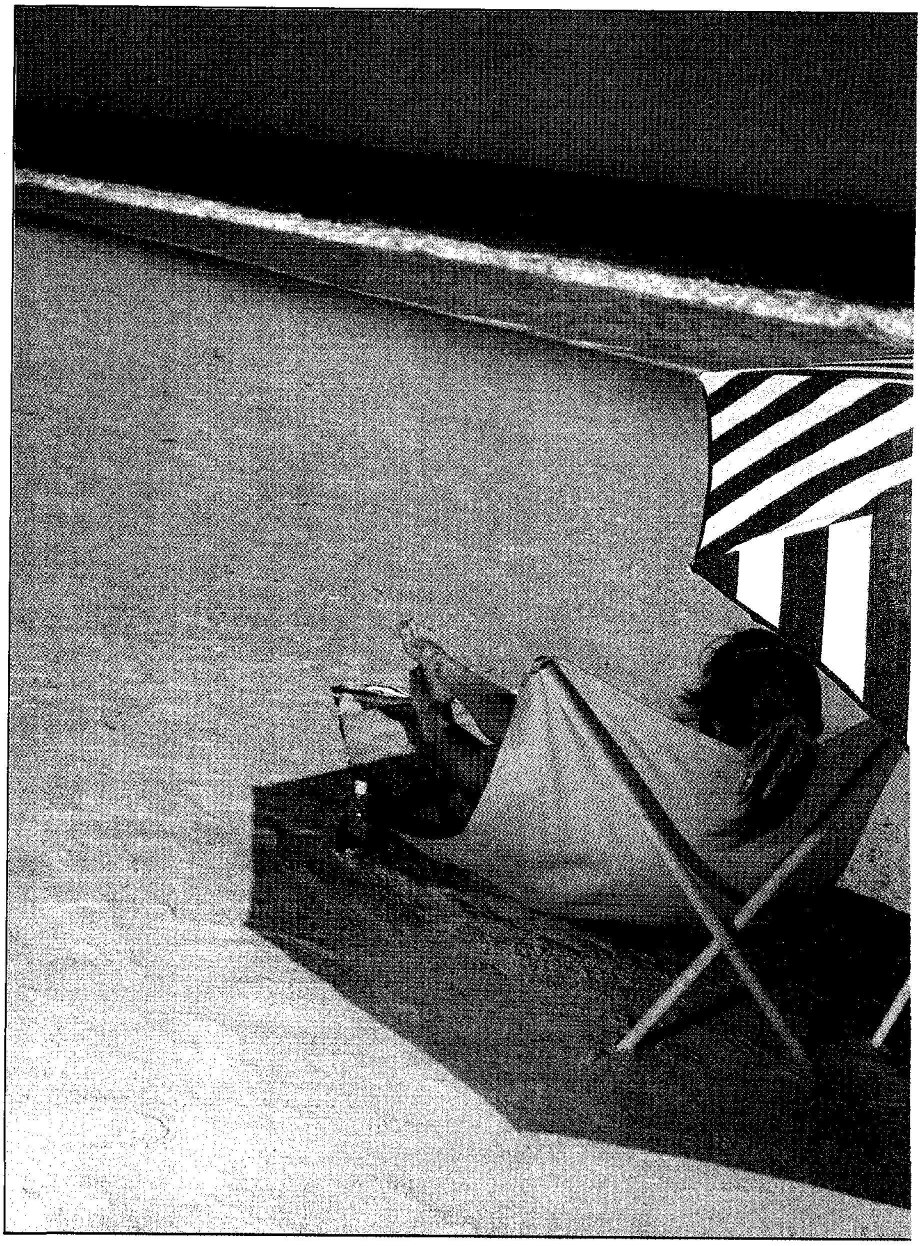

Photographs: left, Ricardo Salas; center, Benno Friedman.

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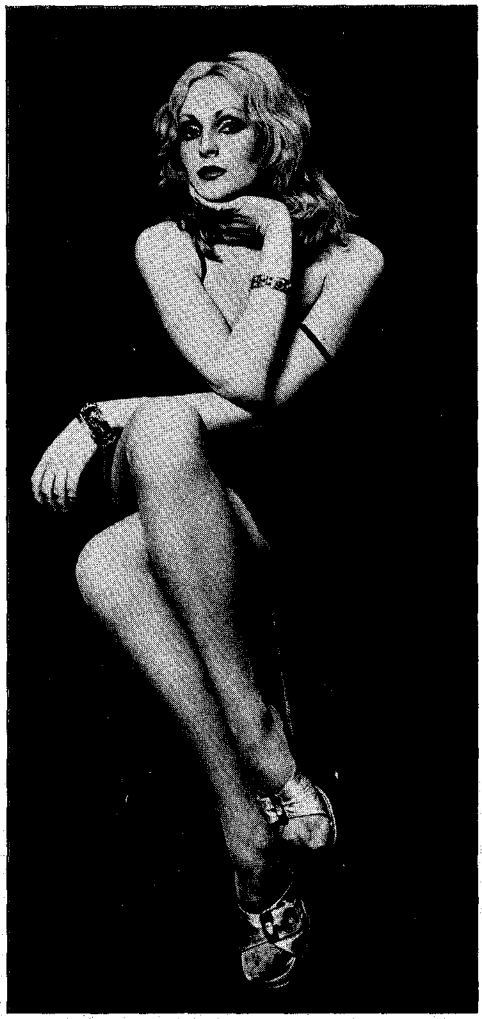
Candy Darling Remembered: 'Oceans of Love, Tons of Kisses'

"All the blondes die young," said Candy Darling, and she fulfilled the prophecy. All her life, Candy, who was born James Slattery, wanted to be a girl (if not Kim Novak). She was a way-off-Broadway actress, a Warhol "superstar," a girl-about-town. She wanted the simple things—a husband and child, a little house, her name in lights. Instead, she lived fast and hard (as Lou Reed sang, she walked on the wild side) and died in 1974 of cancer at age 29.

Everyone wanted to photograph Candy, and they did, even on her deathbed and in her open coffin. "Stardom is a house without shades," said Candy. Her dear and loyal friend Jeremiah Newton has put together this exhibition of photographs by Cecil Beaton, Peter Beard, Gerard Malanga, Jack Mitchell (right), Philippe Halsman, Francesco Scavullo, and others and called it " 'Oceans of Love, Tons of Kisses,' " which is how Candy signed her autographs. Here is Candy at Schrafft's, Candy on the beach, Candy and Andy, Candy in the white satin dress she used for bowling, Candy in silver—posing, always posing, scrunching down or twisting her body to look smaller and more fragile. She always gave her public what it wanted, and from her it wanted glamour and beauty—the eyelashes on and the roots always done, the whole dream-spun illusion.

Here is Candy by Peter Hujar as she lay dying in Cabrini hospital in her magenta chiffon negligee, with her white-blond hair feathered around her deathly-pale face—joking and vamping, holding court in her flower-filled room for her best and last performance. In private, tweezing out the hairs of her little beard up to the lonely, unglamorous end, when her friends stopped coming and the priest refused her Communion and her bracelet read, "Candy Darling, AKA James Slattery." The indignity! For those who met her never hesitated over their pronouns.



She was feminine of skin, voice, handshake. She addressed envelopes in purple ink in a writing exuberant with large capitals and curlicues. She never went out without her nude-ivory Max Factor Pan-Stik, mints, and a little mirror to check the lighting, though her skin was flawless. If the light was better in one spot, she took it and made her companion move. She lived easily with the servitude her wit and beauty commanded, expecting people to do things for her, give her things, leaving behind her apartments strewn with clothes and makeup. Someone would pick up; they always did. She teetered boldly into ladies' rooms and beauty parlors, traded clothes with friends like Lauren Hutton, and modeled for designers. She often wore a little black dress because then, as she said, "I was always dressed up and ready for the night." Once Candy said, "There are Etruscan villas waiting for me in Italy." We hope she has found them.

—Julie Baumgold

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Victor Herbert in Zergovia: *Bel Canto Opera revival of* The Enchantress.

A FEW OPERA-GOING FANATICS OF MY acquaintance insist that the season only gets under way after the Metropolitan and City Operas have called it quits for the summer. They might just have a point. Each May, when the big-time competition goes into hibernation, dozens of grass-roots opera groups take up residence in lofts, high-school auditoriums, and church basements all over town. Most of these small troupes live by their wits and make capital from modest means, but they often perform an adventurous repertoire with a fierce dedication and infectious ensemble spirit not always encountered at Lincoln Center. Beyond that, they can draw upon a vast pool of promising vocal talent—New York is crammed with young singers dying to get on a stage.

For the past thirteen years, the **Bel Canto Opera** has been rescuing forgotten scores from obscurity—94 to date—and the group annually salutes spring with a long-lost Victor Herbert operetta. This year's exhumation was *The Enchantress*, a hit on Broadway in 1911 (the third Herbert show to open that season), but never seen again in New York after its initial run. Like the Bel Canto's previous five Herbert revivals, *The Enchantress* owes its new lease on life to the loving ministrations of Frederick S. Roffman, who edited the score, rewrote the book, coached the singers, staged the production, and conducted the orchestra. Roffman prepares these operettas with the sort of musicological fastidiousness usually lavished on a medieval manuscript. He hunts down every scrap of music written for the show, even numbers cut on the road, and painstakingly reconstructs the composer's original orchestrations. The musical style of the period is re-created with such authority, skill, affection, and vitality that I'm beginning to suspect that Roffman may be Herbert reincarnate.

We rarely see these operettas nowadays—because of their impossible books, most of them cardboard contrivances to support some of the most gorgeous music ever written for Broadway. *The Enchantress* rehashes a favorite operetta plot: a glamorous American opera singer's romance with the dashing prince of Zergovia, a mythical Balkan kingdom 400 miles long and 3 miles wide. It's a tedious business on the whole, although the corny flavor of Roffman's rewrite often has a wry charm all its own ("Let's elope to Dubrovnik," coos Prince Ivan to Vivien; "the midnight express leaves at one"). Well, forget all that. The music's the thing, and this score is one of the composer's most lushly romantic and thoughtfully developed, brimful of bewitching waltz songs and melting love duets as well as catchy specialty numbers that bring every dance craze of the era back to life.

Bel Canto's production was not much to look at, and the action might have moved at a crisper pace, but Herbert's glorious tunes received their full due. Joyce Guyer-Hiller and William Howell made an ideal romantic operetta couple in voice and appearance, even if their personalities seemed a trifle pallid—is there no one to teach young opera singers how to move onstage? That liability was partially offset by the comic exuberance of the supporting players: Derek Evans in outrageous multiple disguises as the head of Zergovia's secret service, Lauren Scott as Vivien's libidinous aunt, and Sarah Rice, who demolished every operatic diva in sight with her Geraldine Farrar send-up, "Art Is Calling for Me."

THE **Light Opera of Manhattan** HAS long specialized in Gilbert and Sullivan. Even LOOM cannot live by G&S alone, so the company has begun to explore other operettas, most recently Johann Strauss's *A Night in Venice*. This carnival-time romp is also saddled with a miserable book, and nearly every new production of the past 100 years has tried to devise a workable substitute. The most successful, if not necessarily the best, was Erich Korngold's thorough overhaul of text, lyrics, and music, which played triumphantly for a year in London in 1945. Perhaps Mike Todd had the right idea when he concentrated on spectacle and music in his memorable Jones Beach extravaganza of 1952.

LOOM's version, written by William Mount-Burke and Alice Hammerstein Mathias, provides mildly diverting summertime entertainment, but the operetta remains a problem child (the production runs until May 30 and returns to the repertoire August 11 through 22). As with *The Enchantress*, the best way to take *A Night in Venice* is to suffer through the witless dialogue (mercifully brief) and wait for the music, much of it showing the Waltz King in top form. Even though LOOM must make do with its usual piano-and-organ accompaniment, the performance has a professional sparkle, the

Photograph by Henry Grossman.

singers seem to be enjoying themselves, and you probably will too.

THE **Opera Ensemble of New York** HAS come a long way in three years, from a shoestring workshop to an aggressive organization complete with patrons lists, a board of directors, a development program, a publicity manager, and Opera Ensemble T-shirts. This group's principal aim is to give fledgling singers intensive dramatic and musical training within the context of a live performing experience, and all the productions receive the kind of thorough preparation offered by few of the city's other small opera outfits. I admired the spit-and-polish look of the Ensemble's recent production of Stravinsky's *The Rake's Progress*, and I'm also glad that it occurred to *someone* in New York to stage this contemporary masterpiece in time for the composer's centenary next month. That said, I wonder if *The Rake* was the best choice for this youthful cast, considering the opera's sophisticated dramatic and musical challenges.

For starters, no tenor should be asked to sing such a killing role as Tom Rakewell eight times in two weeks. When I heard Dario Coletta midway in the run, he already sounded uncomfortably tight and strained, singing in a loud monochrome. Ariel Rubstein also seemed ill at ease, lacking the tonal purity and flexibility to project Anne Trulove's exposed vocal lines. Only Peter Lightfoot as Nick Shadow really possessed adequate resources to sustain his role—a smoothly textured baritone at the service of a solidly grounded technique. Many operas work well enough with piano accompaniment, but not *The Rake:* The score's cool, clear, precise, and wondrously varied instrumental textures were sorely missed. The two-piano arrangement only muddied the waters, despite sensitive performances from Ruth Bierhoff and June Marano-Murray. Fortunately, the all-important harpsichord part was retained, and Mary Alderdice played it beautifully.

John J. D. Sheehan directed the opera in a clean, straightforward fashion, admirably clarifying the busy action of each Hogarthian tableau. Even at that, the piece's paradoxical dramatic premises never quite registered, and the stage only came to life fitfully, the most effective moments occurring at the end, during the graveyard and Bedlam scenes. The stylized language and ritualistic poses of the Auden-Kallman libretto may strike some as excessively precious, but the characters, for all their self-conscious word games, gradually develop into subtle, complex, and very real individuals. The Opera Ensemble's earnest cast tried hard, but the singers seemed to be moving warily through the opera, unsure of how to express the

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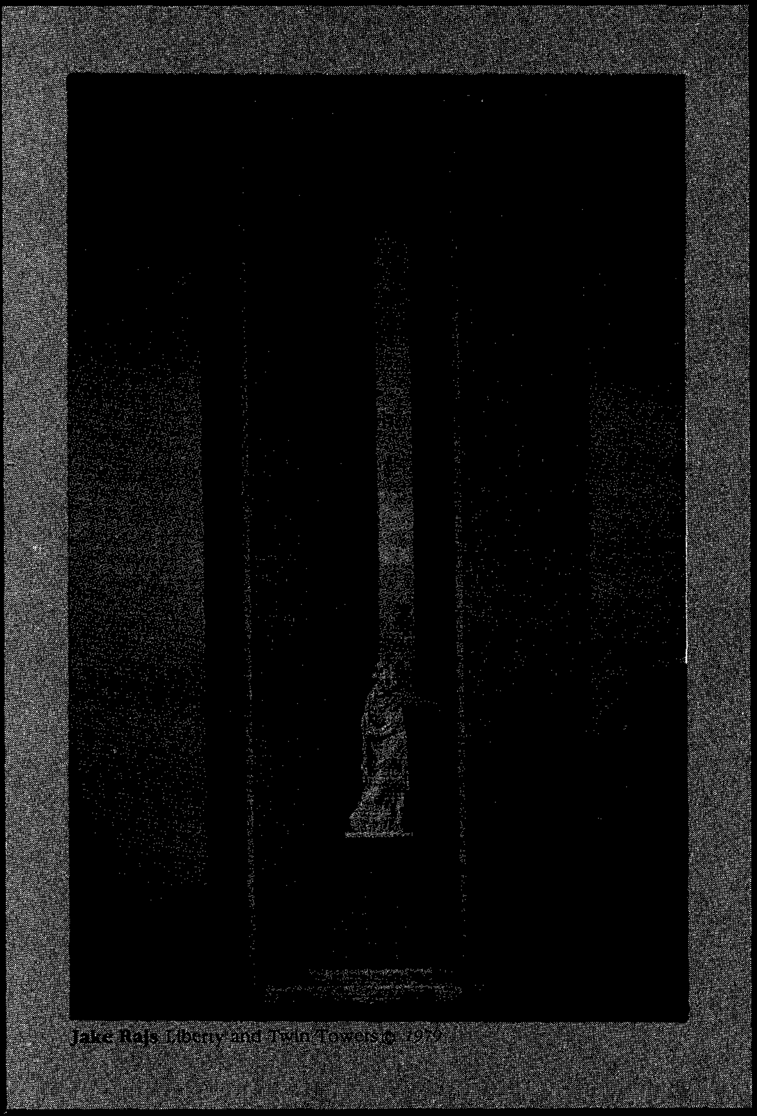

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substance beneath Stravinsky's glittering surfaces.

PAYING ITS ANNUAL SPRING VISIT TO Hunter College, the **Bronx Opera** succeeded where many more glamorous companies have failed—notably the Met in recent seasons—by staging one of the most satisfying productions of Mozart's *The Magic Flute* I have ever seen. Community opera groups generally avoid the standard repertoire, fearing odious comparisons with the major leagues. True, no one could possibly mistake the Bronx for Salzburg, but that is hardly the point. Here was a plucky company performing up to its highest level, putting impressive young talent to work with taste, imagination, and one goal in mind: to make Mozart the star of the show. Even Salzburg has been known to lose sight of that ideal.

The production imposed no fancy modern interpretations on the material; in fact, the sets, by John W. Mincher and William Russell Stark, and the costumes, by Henrietta Louise Howard, evoked ancient Egypt as the libretto suggests, a "revolutionary" idea that rarely occurs to contemporary producers who usually pick the opera to pieces looking for symbolic abstractions. Four handsomely designed staircase units provided the basic set, an ingenious mobile device that quickly but effectively conjured up temples, pyramids, subterranean caverns, and all the other fantastic paraphernalia that make *The Magic Flute* such a fascinating visual spectacle.

Brian O'Connor's direction focused squarely on the opera's three dramatic levels, animating the action with vivid theatrical strokes but never exaggerating the obvious or emphasizing irrelevant obscurities. The dignified rites of Sarastro and his priests, the warmly human aspirations of Tamino and Pamina, and the earthy comedy of Papageno and Papagena unfolded naturally and smoothly. This was a traditional approach in the best sense, proposing a dramatic reality that went directly and honestly to the very heart of the work.

The Magic Flute is a difficult score to bring off on purely musical terms, and here again the Bronx Opera worked a minor miracle. I saw the second cast, which contained so many fine singers that I wondered how the first string could possibly have improved on them. Apart from a weak Sarastro, each role was in the best of hands, with Walter MacNeil's meltingly lyrical Tamino, Juliana Gondek's vulnerable Pamina, Andrew Wentzel's vivacious Papageno, and Nancy Todora's dazzling Queen of the Night deserving special praise. The orchestra played angelically for Michael Spierman, putting the final touch of class on a superior *Magic Flute* that I will not soon forget. ■

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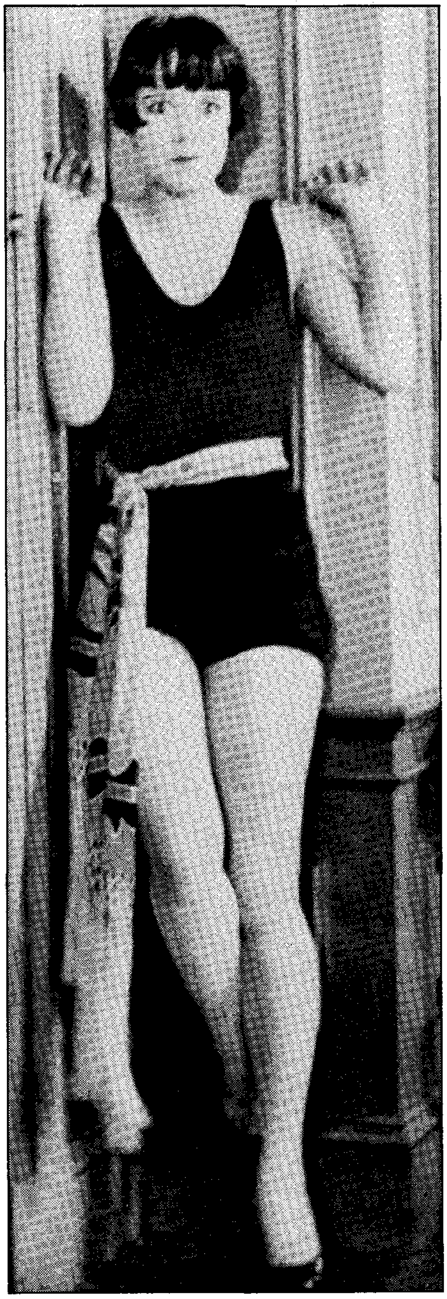
Lulu in Hollywood, *by Louise Brooks. Alfred A. Knopf; 109 pages; $15.*
Mabel: Hollywood's First I-Don't-Care Girl, *by Betty Harper Fussell. Ticknor & Fields; 240 pages; $15.95.*



Brooks: *In* The American Venus, *1926.*

WITH HER PATENT-LEATHER BOB, SAUCER eyes, and a walk that always seemed on the verge of breaking into a shimmy, Louise Brooks was the archetypal late-twenties sex queen—not a heavy-lidded vamp dripping beads and fringe, but a John Held girl gleefully plunging into sin. Brooks had a clean-lined, stripped-down femininity, an elegance that makes the bombshells of today's supermarket papers look like grotesque caricatures loaded down with wigs and padding. An Art Deco maenad, she was the perfect emblem of an America that had given up trying to be civilized once it discovered a gift for decadence.

Brooks played a hobo in William Wellman's *Beggars of Life* and more lighthearted roles in such films as *It's the Old Army Game* and *Rolled Stockings.* The actors had such a good time making them that one marvels that Brooks has any brains left. "Nobody in Ocala seemed to have heard of Prohibition," she wrote of one location shooting. The distraught producer wired, "All second cameraman's rushes tilted. What are you doing?"

In 1928, Brooks took off for Berlin, where she made her biggest splash as the heroine of G. W. Pabst's *Pandora's Box,* a happy-go-lucky midinette who tempts scores of men to their ruin before meeting an orgasmic death at the hands of Jack the Ripper. When one of her victims asks, "Do you love me, Lulu?" she replies merrily, "I? Never a soul!" After making another picture with Pabst (*Diary of a Lost Girl*), Brooks quarreled with her mentor, who disapproved of her playboy friends. "Your life is exactly like Lulu's," he said, "and you will end the same way."

Louise Brooks has survived, precariously, to 75, but her career after Pabst seemed like the proof of his prediction. Careless about her work and her love life, she drifted into worse and worse roles, and never married any of her numerous lovers. She could have had George Marshall, the owner of the Washington Redskins, but "my heroes were men of action who pursued death . . . unyieldingly." Following a spell as a ballroom dancer and a failed comeback attempt in the late thirties, she was a salesgirl at Saks, then gave up the charade of being "an honest woman" to be kept by three men. In 1956, after she'd spurned them all, James Card, of the Eastman House film collection, persuaded her to settle in Rochester. There Kenneth Tynan found her more than twenty years later, bedridden but with the works of Proust, Schopenhauer, and Ruskin close to hand, and, incorrigible, telling him that Englishmen make the best lovers.

Tynan's 1979 *New Yorker* profile of Brooks, reprinted the next year in his book *Show People,* quoted liberally from the articles Brooks wrote in the fifties for *Sight and Sound, Film Culture,* and other magazines. The attention that piece focused on her brought about *Lulu in Hollywood,* for which Brooks has refashioned those essays into a unique and captivating memoir. Her cool, slightly mannered style gives tension and charm to these stories of corruption and betrayal.

The Broadway of the twenties, where Brooks was a *Follies* girl, was a happy hunting ground for a brunette gentlemen preferred. ("Truly, ours was a heartless racket. After receiving an ermine coat from Jaeckel's, the gift of a stockbroker named John Lock, I let him take me just once to a tea dance at the Biltmore Hotel.") Brooks's girl friends had a wonderful time prying emeralds out of their dates and converting the jewels into paste and cash. But the active life of these pretty creatures, though merry, was short. A friend of Brooks's, correcting her Kansas accent—she tended to drop a final *t*—stated a bitter truth as well:

> " 'Left,' 'kept,' 'slept,' " I pronounced correctly.
>
> "Yes, but incorrectly arranged, Mary Louise. To be quite accurate, you should say 'slept,' 'kept,' 'left.' "

Brooks's Hollywood career was erratic and brief. Her first interview did not go well; she considered the *Photoplay* writer "artistically retarded," their encounter "the first instance of the kind of contempt that was destined to drive me out of Hollywood." Still, she was fond of some of her fellow inmates, among them W. C. Fields, whom she had met in the *Follies* ("While Shorty, the silent dwarf who was his valet and his assistant onstage, went about preparing our drinks, Peggy and I would dance around Bill, who sat at his makeup shelf listening to our nonsense with gracious attention"), and Humphrey Bogart. She writes of both perceptively and with deep affection. This is her analysis of Leslie Howard's effect on Bogart when they were in *The Petrified Forest:*

> Whereas from the beginning of his career Leslie had confessed his lack of energy and let it work for him in the creation of the quiet, natural actor, he saw that Humphrey fought his weakness, trying ineffectually to emulate the dynamic style of most successful actors. The futility of this he conveyed to Humphrey in the direction of the play. And once Humphrey grasped the idea that he, too, might achieve success with some version of natural acting, he went about contriving it with the cunning of a lover. For all actors know that truly natural acting is rejected by the audience. Although people are better equipped to judge acting than any other art, the hypocrisy of "sincerity" prevents them from admitting that they, too, are always acting some role of their own invention. To be a successful actor, then, it is necessary to add eccentricities and mystery to naturalness, so that the audience can admire and puzzle over something different from itself.

If Louise Brooks was a little black swan among the Hollywood geese, Mabel Normand took to the place like a happy duck to water. An adorable slapstick comedienne, she got her start in 1909, when the movies were not yet decadent, just primitive. Charlie Chaplin said, "We used to go into a park with a stepladder, a bucket of whitewash and Mabel Normand and make a picture." From August 1911 to August 1912, Mabel made more than two dozen comedies for her mentor and lover, Mack Sennett. She swam down rivers with a knife in her mouth, threw herself off cliffs, defended her boyfriend with a pair of six-shooters, and showed her knees. She was the first bathing beauty, and she threw the first pie.

Betty Harper Fussell has written an extremely sympathetic and intelligent biography of this tomboy star. She is a shade too addicted to Joan Didion–like portents ("When I first drove to the old Keystone lot . . . I saw a real coyote lope in front of me across four lanes of traffic. Was it a sign?"), and she likes dramatic-seeming repetitions that just sound repetitious. Those minor flaws apart, *Mabel* is beautifully written and highly absorbing. Mrs. Fussell has done a tremendous amount of research, but her story isn't loaded down with excess facts—it draws you in with the fresh insights and information she brings to such often told tales as the Fatty Arbuckle rape-murder case and the still-unsolved murder of the playboy director William Desmond Taylor. Herself a character in the book, she records her interviews with nonagenarian nurses and dressmakers, ancient sob sisters and ex-movie queens, including one who had danced with the Prince of Wales and now lived on a porch, surrounded by the excreta of twelve cats and a bald poodle. More than a biography, *Mabel* is a re-creation of Hollywood in its infancy—apparently born to be bad, getting its kicks from cocaine *and* champagne. Mabel had her problems with both.

Every tomboy who makes it big wants a little class, but class was Mabel's undoing. As the movies changed from a proletarian to a middle-class entertainment, as the busybodies turned their blue noses up at the loose-living stars and their rackety films (Mabel's company advertised "Clean Pictures for Clean People"), slapstick and careless love were overtaken by creeping gentility. Her involvement in the Taylor scandal and then in a shooting finished her in movies, and she died of tuberculosis in 1930, aged 38. The movies had begun to talk, but Mabel's death was in keeping for a silent star. At the end, her nurse reported, she tried to pray, but she was too weak. "Only her eyes spoke."

By Our Contributors

Doctor Love, *by Gael Greene. St. Martin's Press; 320 pages; $13.95.*

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ROOM AT THE TOP

"...The infant facility of A.B.T.'s Susan Jaffe was instantly eclipsed by the grown-up artistry of Cynthia Gregory..."

Jaffe as Odile: *Artistry is more than art reproduced.*

OVER AT **American Ballet Theatre** these days, they're sending girls in to do women's work. In the company's Metropolitan Opera House engagement, which runs through June 12, the most blatant example of the policy is the elevation of Susan Jaffe. The nineteen-year-old acquired specious ballerina status when she took on the supreme assignments in the nineteenth-century repertory: Odette-Odile in *Swan Lake* and the title role in *Giselle.*

Jaffe is the kind of young dancer, not uncommon these days, who can "do everything," as the kids in the studios say. As far as steps go, she can; she's a technical marvel. She's also blessed with a handsome face and an attractive body, although the head and feet are just a little large. She's as cool as can be, didn't turn a hair at either of the momentous New York debuts—not a quiver. And not a sign, yet, of anything like artistry.

Her *Swan Lake* was terrifying in its faceless competence. The execution of every move was scrupulously planned and boldly carried out, but there was nothing young in the interpretation, nothing original, nothing spontaneous. It all belonged to the Kirov school, represented at A.B.T. by company director Mikhail Baryshnikov and ballet mistress Elena Tchernichova, who does much of the coaching. When Natalia Makarova, who was bred in it, dances in this eloquent, noble style, the results are exquisite and affecting. Imposed on a young American dancer like Jaffe, it looks studied, artificial. At best, Jaffe's Odette-Odile could be called an amazing reproduction.

It's all very well to say that one must start somewhere, that Jaffe will mature in the role and make it her own. I fervently hope so, since we are destined to see a lot of her, but her initial efforts provide scant evidence that this will happen. Cynthia Gregory, now one of the company's underused mature ballerinas, also tackled *Swan Lake* at an absurdly early age. The uniqueness of her portrayal was apparent immediately, although she made much more of the role later on. Gelsey Kirkland's first Odette-Odile, very much inspired by Makarova's dancing, was still no slave to its model and, for all its extravagances and flaws, revealed far more promise than Jaffe's.

The *Giselle* suffered from the same reliance on what can be learned, although Jaffe's dancing in the latter half of the second act was so beautiful you forgot, for long stretches, that she hadn't really taken possession of the role. This creditable performance was instantly eclipsed by an extraordinary one in which Cynthia Gregory repeatedly illustrated the difference between infant facility and grown-up artistry.

Gregory is by no means a natural for Giselle. Her height and her queenly features contradict the girlish quality needed in the first act; her customary self-possessed style is uncongenial to the evanescent spirit the heroine becomes in Act II. Yet she has found the means to be not just convincing but deeply moving.

Her success is partly due to acting, acting so detailed and true it seems to transform her physically. Childishly sweet and playful, her Act I Giselle actually looks petite. Dramatically, Gregory's interpretation deepens as the action unwinds. The very innocence, the blind happiness of this Giselle's love for Albrecht, the nobleman who dallies with her, points the way to her tragedy. The Mad Scene is a study in disintegration, at once shocking and heartrending. But Gregory's triumph comes in the second act, in which Giselle rises from the grave and rescues Albrecht from the Wilis' retribution. Here her lightness and delicacy—how she must have labored for that impalpable quality—were almost insignificant beside the sublimity of feeling she achieved.

All kinds of accomplishments are claimed for Baryshnikov's A.B.T. directorship of less than two years. The most demonstrable is the improvement in the women of the corps de ballet. They are younger and more svelte; their dancing is cleaner and stronger, and they are making strides toward stylistic coherence. Petipa's *Jardin Animé,* where their central role lends them radiance, shows them at their light, exact best. But if the "how" of their work is more correct than ever before, for the most part the "why" still eludes them. They move together, but without a powerful common impulse; their idea of unison is pictorial, not physical.

One ballet is much the same to them as another. Has no one told them the haunting stories of *Swan Lake* and *Giselle*? They appear as bevies of spellbound bird-maidens or avenging wraiths without a glimmer of individual or collective imagination. They're so uniformly pallid they approach self-caricature. As the Wilis in *Giselle,* with their severely coiffed hair and limp, unadorned tutus (ordered by Baryshnikov

Photograph by Martha Swope.

on one of his missions of purification), they might be the macabre, anorectic damsels drawn by Edward Gorey.

One of their ballet mistresses could, by her own performances, show them a thing or two about individual fiber. Playing the minor character role of Bathilde, Albrecht's aristocratic fiancée, Georgina Parkinson not only fleshed out the part to human dimension, she gave it one valid interpretation at the matinée, another at that night's performance. In the afternoon, she was haughty, reeking class contempt. "Well, if dancing's what you do," she seemed to say to Giselle, "then let's see you dance." When the impetuous peasant girl rushed at her to thank her for the jewel bestowed so patronizingly, she recoiled at the touch. Come evening, she was all patrician graciousness—a perfect match for Albrecht, if he hadn't gone slumming.

Parkinson is from England's Royal Ballet, a company in whose *Giselle* Derek Rencher makes the entirely insignificant part of the Prince of Courland—a walk-on with, maybe, three bits of routine mime—positively Shakespearean. American dancers tend to ignore this aspect of their art because it isn't about steps and because they must create such roles largely from their own resources. This attitude could leave Susan Jaffe stranded right where she is.

Meanwhile, in the acquisitions department, this is Baryshnikov's year for strengthening the repertory's claim to contemporary eclecticism. Choo San Goh's frenetic, pointless *Configurations,* Kenneth MacMillan's *haute*-porn *Wild Boy,* and the misreading of George Balanchine's *Bourrée Fantasque* you read about here when the company aired the works at Kennedy Center. The sole success among the lot was the adoption of Merce Cunningham's *Duets,* performed by a dozen dancers chosen for their individual distinction. Cunningham's modern-dance vocabulary—unlike Paul Taylor's, attempted last season—falls within the range of ballet practitioners. They may miss some of the texture and fluidity the home troupe gives the work, but their supersharp chiseling of the steps is appropriate in its own way. The choreography makes them look exceptionally beautiful and wise.

The first time the company did the Cunningham in New York, they followed it with another new property, Roland Petit's *Carmen:* ascetic ballet girls miming Spanish sluts; the tireless Jaffe, in a Zizi Jeanmaire wig, flirting her legs; and a smoldering Fernando Bujones pretending it was art, not Parisian garbage. I missed Lynne Taylor-Corbett's *Great Galloping Gottschalk.* As the great A.B.T. star Erik Bruhn said, when fatigue kept him from attending the first Kirkland-Baryshnikov *Giselle,* "If it's any good, they'll do it again." ■

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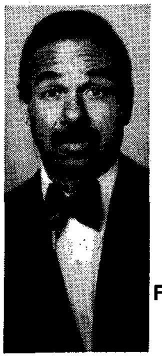

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FOOTNOTES TO THE APOCALYPSE

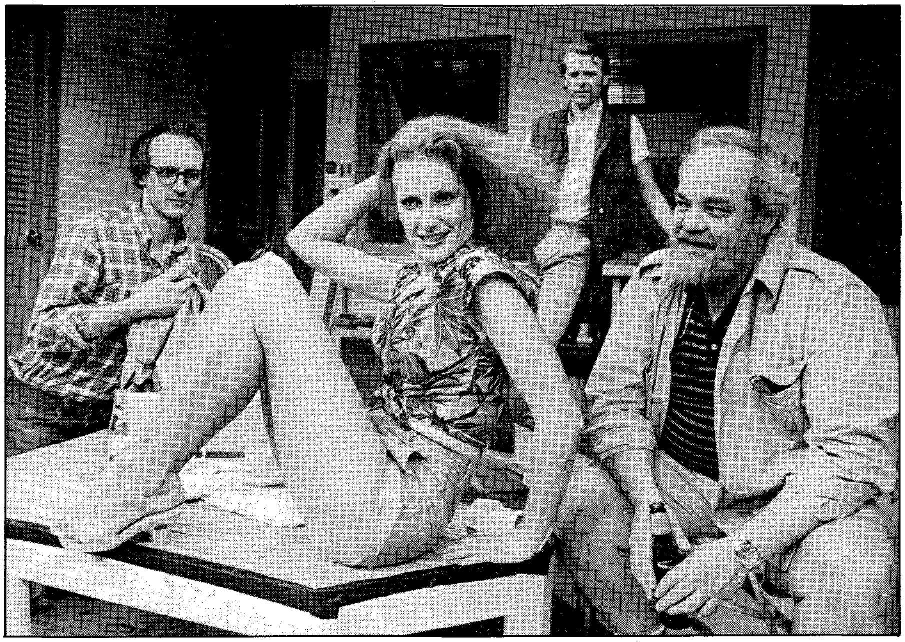
"...*Geniuses* is a thoroughly funny farce, a civilized satire on Hollywood away from home—when it behaves even worse..."

THE CHARACTERS IN JONATHAN REYNOLDS'S **Geniuses** (at Playwrights Horizons) are in equal measure geniuses and maniacs, which is what makes them so amusing, endearing, scary, and related to us. The scene is a village hut 200 miles north of Manila and considerably closer to nowhere, a locale that stands in for Angola, about which the boy-wonder movie director Milo McGee McGarr is shooting a multi-million-dollar war epic, *Parabola of Death.* Though this title leaves the dramatis personae hilariously befogged, the audience should have no trouble recognizing *Geniuses* as mocking the making of *Apocalypse Now.*

What we get is a thoroughly funny farce about Hollywood away from home, when it tends to behave even worse; about the sensitive but absurd writer, Jocko Pyle, whose highbrow East Coast values are in acrimonious conflict with those of the West Coast Eldorado, off which he is trying to make some bittersweet bucks; about the broader clash of East and West, as the movielanders confront and all but founder on the chaotic but cunning ways of the Filipinos, only partially embodied in Winston Legazpi, a willing but fallible bodyguard and rascal; about the power plays in the realms of fame, wealth, and sex that sap the churning out of this lagging superproduction.

Lagging indeed, because Jocko tears up sheets of manuscript as fast as he can type them, and sometimes, in despair, even before he has typed them. Lagging also because in a particularly costly battle sequence none of the Philippine army helicopters was in frame, the appropriate palms (the greedy, not the leafy, kind) having been left ungreased. And about to lag even more because a typhoon is bent on destroying the sets built by the irascible and sadistic Eugene Winter—a typhoon that also threatens Eugene himself, Jocko, Winston, the ace makeup man Bart Keely (who is sometimes—most often by himself—mistaken for Hemingway), and Skye Bullene, the blond sexpot, former *Playboy* playmate, current McGarr bedmate, soon to be a 30-second nude walk-on in this major movie. All of them are sardined, or piranhaed, together in this hazardous, typhoon-battered hut, into which the odd, peremptory radio message from Milo in his private helicopter penetrates to spread further disarray. Milo himself doesn't alight till Act III, but then with enough ominous *désinvolture* to put a basilisk on his guard.

Reynolds has wrought a highly civilized satire that stays almost consistently in high gear, even while its freewheeling ways manage to roll over and flatten everything from est and its likes to the prose style of Papa Hemingway. But it also has more serious implications as it chronicles the rise to power of Skye Bullene from sexy blonde, cultureless and cultist ("If it's been worshiped, I've done it!"), to impending movie mogul, or examines the wising up of Jocko Pyle, from sarcastically compulsive truth-teller to (at least partial) accepter of the world as it is and of cookies as they crumble you. Sometimes, as at the end of Act II, the play becomes a bit too straightforwardly grave for its devious levity, but comic disorder is soon enough restored.



Geniuses on location: *Michael Gross, Joanne Camp, David Rasche, and Kurt Knudson.*

There are moments of letdown: New York–versus–Los Angeles jokes, for example, have a way of sounding tired even when they are freshly and adroitly minted, as when the shortness of the Los Angeles roadway named after Nixon elicits Jocko's comment: "That's the way L.A. deals with everybody. Lose a little popularity and they cut off your freeway." A little of this auto route goes a long way, but Reynolds can drive along it as obsessively as a Joan Didion heroine. Yet all is forgiven when such rollicking characters as Skye take over, or Bart, the wizard of many-hued bruises and wounds, who measures the artistry of a film in the number of gashes, slashes, and gory demises. Milo, however, for whom the only real filmmaking thrill is the Deal and whose getting and spending lays waste merely the powers at Paramount, suffers from the wrong actor: David Garrison is not commanding enough, either in caricature or in charisma, and certainly not Hibernian. Likewise disappointing is Michael Gross as Jocko. Though he has the requisite technique and sprightliness, he lacks the charm that would make this smartass likable and give the play a sturdy center.

But the rest is all for the best. As Bart, Kurt Knudson kneads woolliness, bonhomie, and a not entirely requited self-love into a spicy meatball; as Eugene, David Rasche nicely balances his egomania between the laughable and the sinister; as Winston, Thomas Ikeda tastes as good as his dubious food does to desperate palates. Sensational is the

Photograph by Susan Cook.

word for Joanne Camp as she peels off layer after layer of Skye's phony tinsel, genuine tinsel, wistful dimwittedness, and several more down to a fundamental shrewdness, all with exemplary nuttiness, charm, command—truly an onion that makes you cry, laugh, and fall utterly in love with her. And let's not forget the steady flow of beguiling sight gags, in which our author is abetted by his wily director, Gerald Gutierrez, and the magisterial special-effects team of Esquire Jauchem and Gregory Meeh.

Add to this Andrew Jackness's beautifully seedy set, Ann Emonts's canny costumes, James F. Ingalls's smart lighting, and B. H. Barry's chilling or comic fights. "We are in hell!" is the last line of one of Jocko's endless attempts at an ending, after which the hapless scenarist reads out: "Dissolve to the Holocaust. THE END." In *Geniuses,* we too are in a hell of predatory proximities, mitigated however by peals of parabolic laughter; no cure, but the loveliest of palliatives.

THE OSTENSIBLE REASON FOR REVIVING David Mamet's **The Woods** so soon after its 1979 fiasco at the Public is that Ulu Grosbard's mounting supposedly missed the boat. The present production at the Second Stage reunites the team of the successful Chicago premiere: the performers Patti LuPone and Peter Weller and the author as director. To me, this proves only Chicago's theatrical backwardness, and the talent of Christine Lahti, who in '79 actually made something of the fuzzy heroine, Ruth.

A warm, foolish, and totally boring girl, this Ruth, who is spending some autumn days in the sylvan cottage belonging to her lover, Nick, an impetuous, surly, extremely callow young man. He is given to bursts of pretentious, hollow verbosity followed by childish lapses into hostile monosyllabicity or silence. Ruth, on the other hand, has fits of manic gaiety punctured by rapturous onomatopoeias (e.g., "Caw, caw, caw" about a passing heron, and "drip, drip, drip" about—I forget—either the lapping of waves on the nearby lake or the author) followed by lapses into dull defensive incrimination. It is unclear what brought and kept these two together even this long; what their lovemaking, in-fighting, sedulous reminiscing, and irrelevant divagations are meant to show; whether the final situation is an end or—horrors!—a new beginning; and why any of us should give a tinker's damn about any of this. I wish I had counted the "I don't know" 's that litter the dialogue; in any case, if the play has a meaning, that has got to be it.

Marjorie Bradley Kellogg's otherwise correct set takes up too much of the small stage; it leaves no room for any suggestion of woods, and the actors have to be maneuvered pretty much along a

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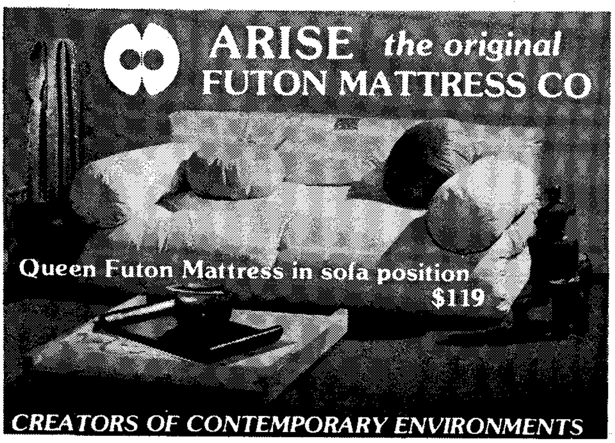

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Joan Hamburg "Your Money Saver" June 4, 1980

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New York Daily News, March 10, 1980

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Shop Magazine, October 1980

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horizontal line, like puppets in a child's puppet theater. Mamet has teased and contorted them into every kind of antinaturalistic posture, tableau, and pacing in the hope that this will suggest mysterious depths. Patti LuPone is just about unendurable—mannered, cutesy, cloying. She has a way of leading with her jaws, from behind which she springs on us a set of euphorically aggressive teeth and, from behind these, a Bronx-accented speech she tries to upgrade by means of unstoppable final consonants. Her anger is sometimes effective, but her serenity is deadly. As for Peter Weller, he mostly mopes about striking actorish poses, and is even more sullen than his lines. The one thoroughly fine thing is Pat Collins's lighting, which does conjure up what atmosphere there is.

Whoever doubts that, after a couple of promising plays, David Mamet has written himself out is urged to catch this bit of prefabricated—or postfabricated—Pinterian futility. These later Mametiana are actors' exercises beloved by histrions, because the more phonily they are made to resonate the more they seem to fill up with arcane portents, with presumably powerful suggestion. Even Mamet's ear has gone bad ("I would get the smell upon my hands," "You want to come with on my walk?"), and his psychology is worse. What anodyne young woman would pant amorously, "I want to stick my fingers in you," or refer thus to her failure to become aroused: "You're mad because I wasn't wet"? And then the occasional bit of stealing, as, from *The Tin Drum*, a grandmother who hides escapees under her petticoats. There's a powerful suggestion here, all right—of total imaginative bankruptcy coated in arrogant attitudinizing.

IF EVER THERE WAS A SORRY IDEA, IT IS **Scenes From La Vie de Bohème**, an updated version of the kitsch classic. If there is anything sorrier yet, it is Anthony Giardina's execution of it. Jacob, a painter; Paul, a poet; Malcolm, a lawyer-to-be; and John, a chap of no clear occupation other than taping the orgasms he gives women, share a pad owned by Deanna, a Jewish princess who wants to be an artist too but ends up running a French restaurant. Una, a struggling actress, gushes, swoons, and screws her brains out with John, who leaves her; then gushes, swoons, etc., with Jacob, who weds her. There is a baby, but it and the mother soon vanish from the play, and the fun continues. Paul publishes his first poem in *Twitching Libido* magazine; when his first volume comes out, we hear: "They've got the rights to publish it in Guam. Imagine all those Guamese reading about my erection!" Knopf has just bought Giardina's first novel. I hope Guam will be spared. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

Men's Wear

HERE'S A HOLIDAY SALE AT NIB'S, WHICH stocks everything for men. Many items have well-known labels. More than 400 suits and sport jackets by Alexander Julian, Cardin Couture, Cricketeer, Geoffrey Beene, Stanley Blacker, and others, sizes 38–44S, 38–48R, and 40–48L, now 20–33 percent off; dress and sport slacks by Jaymar-Ruby, John Weitz, Raphael, Sansabelt, and others, now 20 percent off; swim trunks and designer jeans, sizes 30–44, now 20 percent off; raincoats by London Fog and Misty Harbor, were $110–$220, now $88–$176; long- and short-sleeved dress and sport shirts by Arrow, Bronzini, Damon, Oleg Cassini, and others, now 20 percent off; underwear by Munsingwear, hosiery by Hanes, Interwoven, and Izod, now 20 percent off; all-cotton Izod shirts, in eighteen solid colors, were $25, now $19.90; Izod warm-up and jogging suits, were $52.50, now $42.90; famous-maker shell jackets, now 20 percent off; dress and sport shoes by Freeman and Johnston & Murphy, now 20 percent off; K-Swiss leather sneakers, were $47.50, now $39.90; and more. Alterations are free. American Express (A.E.), MasterCard (M.C.), Visa (V.), checks accepted; exchanges possible on unaltered merchandise. *Nib's Men's Shop, 72-28 Main St., Flushing (263-8088); Wed. 9:30 a.m.–8:15 p.m., and Thurs.–Sat. till 5:15 p.m.; closed between noon and 12:45 p.m.; open 5/31 (Memorial Day) 10 a.m.–5 p.m. Sale lasts 5/26–6/2 only.*

Rugs

THIS WAREHOUSE REGULARLY DISCOUNTS rugs substantially, and now it is holding a sale with even greater reductions. Some examples: new 90-line, 5/8-in.-thick Chinese rugs, were $1,400 for 6 by 9 ft., $1,850 for 8 by 10 ft., $2,500 for 9 by 12 ft., now $1,200, $1,595, and $1,995, respectively; Persian and Turkish kilims, some new but most old, now 20 percent off (6-by-9-ft. Turkish kilim, was $675, now $540); handmade all-wool "Tree of Life" rugs from India, 20 percent off (5½ by 8½ ft., was $550, now $440); new hand-knotted Bokhara rugs, 4 by 6 ft. to 10½ by 14 ft., were $499–$2,899, now $449–$2,500; a selection of old and antique Persian and Caucasian rugs, now 15 percent off (5-by-7-ft. Kirman, was $600, now $510); new power-loomed all-wool rugs with Oriental designs, most from Belgium, now 15 percent off; a selection of handsome dhurries with geometric and figural designs, were $149 for 4 by 6 ft., $300 for 6 by 9 ft., $400 for 8 by 10 ft., $550 for 9 by 12 ft., now $125, $249, $299, and $399, respectively. Delivery arranged at additional cost. M.C., V., checks accepted; refunds possible. *The Rug Warehouse, Inc., 2222 Broadway, at 79th St., second floor (787-6665); Mon.–Sat. 10 a.m.–6 p.m., and Sun. 11 a.m.–5 p.m.; through 6/7.*

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York *Magazine, 755 Second Ave., N.Y.C. 10017, a month before the sale.* **Do not phone.**

Porcelain

LORI GOTTLIEB'S LOVELY FROSTED porcelains can be seen at good galleries on Madison Ave. and at museum shows. For one day only, she is selling her seconds at wholesale prices. These are not chipped or cracked, but there may be slight irregularities in color or design, visible only to the artist. The colors are pale and muted—ivory, lilac, gray, and blush pink—and would go well with either traditional or modern décor. Large and medium trumpet-shaped vases, $32.50 and $20; large, medium, and small bowls, $27.50, $20, and $9; a few torch lamps, $37.50 for an 11-in., $47.50 for a 13-in.; large, medium, and small oval vases, $45, $30, and $15; also, some one-of-a-kind and experimental pieces. Checks accepted; no credit cards; all sales final. *Lori Gottlieb Porcelain, 138 West 25th St., twelfth floor (691-1393); Wed. noon–7 p.m.; 5/26 only.*

Collecting

HERE'S A SALE THAT FEATURES LIMITED editions of art and collectible decorative objects, usually sold by catalogue only, now available at four locations. The prices range from 25 to 75 percent off, with most at 50 percent off the catalogue price. A few examples (most items can be found at each location): limited editions of signed, framed lithographs, were $85–$150, now $20–$40; hand-painted four-panel room screens from Japan, were $875, now $437.50; framed Chinese watercolors of birds and flowers, were $90 each, now $45; framed original museum and gallery posters, were $50–$75, now 50 percent off; signed original limited editions by Calder, Dali, and Vasarely, were $700–$1,000, now 25 percent off; framed original etchings signed in the plate by Buffet, Chagall, and Dali, now 50 percent off; handmade leaded-glass table lamps, were $375, now $187.50; little vases of nephrite from China set with mother-of-pearl-and-semi-precious-stone flowers, were $50–$90, now 50 percent off; small hand-painted Kutani plates, were $20, now $10; Kulicke frames, now 75 percent off; and much more. A.E., Diners Club, M.C., V., checks accepted; all sales final. *Collectors' Guild, Ltd., 601 West 26th St., tenth floor (741-0400); Sat., 5/29, 10 a.m.–4 p.m. Collectors' Guild, Ltd., Riverside Square Mall, Hackensack, N.J. (201-488-3431); Fri., 5/28, and Mon., 5/31, 10 a.m.–9:30 p.m., and Sat., 5/29, till 6 p.m. Triangle Galleries, Ltd., Galleria Mall, 100 Main St., White Plains, N.Y. (914-997-8260); Sat., 5/29, and Mon., 5/31, 10 a.m.–9:30 p.m., and Sun., 5/30, noon–5 p.m. Triangle Galleries, Ltd., Le Petit Mall, Roosevelt Field Shopping Center, Garden City, N.Y. (516-877-1330); Sat., 5/29, and Mon., 5/31, 10 a.m.–9:30 p.m., and Sun., 5/30, noon–5 p.m.*

For Children

TWO OF THE STONE FREE SHOPS ARE holding their spring clearance of boys' and girls' clothing. Most of the clothing is made of natural fibers, and all sale items are at least 15 percent off. A few examples: pants and shorts by Absorba, Dan Jean, Delfino, Merona, and Polo, were $10.50–$46.25, now $7.35–$32.38; shirts and blouses by the above designers and by Gant, Jean Le Bourget, and St. Tropez, were $14–$55.75, now $9.80–$33.45; skirts and dresses by Baby Moon, Dan Jean, Mousefeathers, Petit Bateau, Petite Gamine, St. Tropez, Sun & Sand, and others, were $16.75–$260, now $11.73–$150; famous-label T-shirts and sweatshirts, were $6.25–$39.50, now $4.38–$27.65; sweaters by Edina & Lena, Merona, Molli, plus exclusive European hand-knits, were $20–$150, now $14–$105; infantwear, pants sets, and playwear by Absorba, Baby Moon, Hanky Panky, Mousefeathers, Petit Bateau, Snapshots, Today's Child, Wibbies, and others, were $9–$85, now $6.30–$59.50; quilted-patchwork and appliquéd jackets, hooded terrycloth cover-ups, and Windbreakers, were $25–$65, now $17.50–$45.50; bathing suits by Absorba, Danskin, Fix, Little Dipper, and Port Cross, were $8.75–$47.75, now $6.13–$33.43. A.E., M.C., V., checks accepted; all sales final. *Stone Free Kids, 124 West 72nd St. (362-8903); Mon.–Sat. 10 a.m.–6:30 p.m. Stone Free Jr., 1086 Madison Ave., near 82nd St. (744-7152); Mon.–Sat. 10 a.m.–6:30 p.m. Both stores open Sun., 6/6, 13, and 20, noon–5 p.m.; while stock lasts.*

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A Complete Entertainment Guide for the Week Beginning May 24

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

2. **FILM FORUM—Watts St. at Ave. Americas.** 431-1590. #1—"Eijanaika." #2—Thru May 24: "Contract"; "Innocence Unprotected." May 25-26: "Cousin Angelica"; "Boy." May 27-29: "Ali: Fear Eats the Soul"; "Stroszek." Beg. May 30: "The Mother and the Whore."

4. **BLEECKER STREET CINEMA—At La Guardia Pl.** 674-2560. May 24: "Breaker Morant"; "The Third Man." May 25-26: "Under the Flag of the Rising Sun"; "Hiroshima, Mon Amour." May 27: "The Exterminating Angel"; "Death in the Garden." May 28-29: "Escape From New York"; "The Howling." May 30: "Medea"; "Antigone." **AGEE ROOM**—"Race d'Ep."

6. **WAVERLY—Ave. Americas at W. 3rd St.** 929-8037. #1—"The Atomic Cafe." #2—"Quest for Fire."

7. **8TH STREET PLAYHOUSE—W. of Fifth Ave.** 674-6515. Thru May 24: "The Boys in the Band"; "The Group." May 25: "Lawrence of Arabia." May 26-27: "Caged!"; "Fortune and Men's Eyes." May 28-29: "Some Like It Hot"; "Bonnie and Clyde." Beg. May 30: "Cabaret"; "Something for Everyone."

9. **ART—8th St. E. of University Pl.** 473-7014. "Chariots of Fire."

10. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. May 24: "The Stranger"; "The Conformist." May 25: "Le Corbeau"; "Wages of Fear." May 26: "White Heat"; "Public Enemy." May 27: "Jezebel"; "The Letter." May 28-29: "Charlie Chan at the Race Track"; "Charlie Chan in Castle in the Desert." May 30: "The Threepenny Opera"; "The Blue Angel."

11. **ST. MARK'S CINEMA—Second Ave. nr. St. Mark's Pl.** 533-9292. Thru May 27: "On Golden Pond"; "Coal Miner's Daughter."

13. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Thru May 25: "Pixote"; "Memories of Underdevelopment." May 26-27: "What's New Pussycat?"; "Take the Money and Run." May 28-29: "Citizen Kane"; "The Magnificent Ambersons." Beg. May 30: "Creature From the Black Lagoon"; "It Came From Outer Space."

14. **GREENWICH PLAYHOUSE—Greenwich Ave. at 12th St.** 929-3350. #1—"The Long Good Friday." #2—"Dead Men Don't Wear Plaid."

16. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1, #3 & #4—"Conan the Barbarian." #2—"Roommates."

15th-42nd Streets

20. **GRAMERCY—23rd St. nr. Lexington Ave.** 475-1660. "Andy Warhol's Frankenstein."

21. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. "Victor/Victoria."

22. **MURRAY HILL—34th St. nr. Third Ave.** 685-7652. Thru May 27: "The House Where Evil Dwells." Opening May 28: "Visiting Hours."

23. **34TH STREET EAST—Nr. Second Ave.** 683-0255. Thru May 27: "Wrong Is Right." Opening May 28: "Rocky III."

24. **LOEWS 34TH STREET SHOWPLACE—Nr. Second Ave.** 532-5544. #1—"Fighting Back." #2—"Conan the Barbarian." #3—"Annie."

43rd-60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—Thru May 27: "The House Where Evil Dwells." Opening May 28: "Visiting Hours." #2—"Porky's."

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. "Annie."

32. **CRITERION CENTER—B'way nr. 45th St.** 582-1795. #1—Thru May 27: "The Amateur." Beg. May 28: "Quest for Fire." #2—Thru May 27: "The Texas Chainsaw Massacre"; "Massacre at Central High." Beg. May 28: "Dawn of the Dead"; "Mother's Day." #3—Thru May 27: "Arthur"; "Body Heat." Beg. May 28: "Cat People." #4—Thru May 27: "Budo." #5—"Chariots of Fire." #6—"If You Could See What I Hear."

33. **LOEWS STATE 1—B'way nr. 45th St.** 582-5060. "Some Kind of Hero." **STATE 2**—582-5070. "Fighting Back."

35. **EMBASSY 1—B'way nr. 46th St.** 757-2408. "Wrong Is Right."

36. **MOVIELAND—B'way nr. 47th St.** 757-8320. "Lady Chatterly's Lover."

37. **RKO CINERAMA TWIN—B'way nr. 47th St.** 975-8366. #1—Thru May 27: "Andy Warhol's Frankenstein." Beg. May 28: "Clash of the Titans." #2—Thru May 27: "Paradise." Opening May 28: "Rocky III."

38. **EMBASSY 2—B'way nr. 47th St.** 730-7262. "Partners." **EMBASSY 3**—"Richard Pryor Live on the Sunset Strip." **EMBASSY 4**—"Reds."

39. **HOLLYWOOD TWIN CINEMA—Eighth Ave. nr. 47th St.** 246-0717. #1—Thru May 25: "8 1/2"; "I Vitelloni." May 26-29: "Dr. Strangelove"; "The Magic Christian." Beg. May 30: "The Elephant Man"; "Eraserhead." #2—Thru May 25: "Auntie Mame"; "Gypsy." May 26-29: "Goldfinger"; "Thunderball." Beg. May 30: "Ben-Hur."

41. **UA RIVOLI—B'way nr. 49th St.** 247-1633. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid."

42. **EMBASSY 49TH STREET—Nr. Seventh Ave.** 757-7003. "The Long Good Friday."

44. **GUILD 50TH STREET—W. of Fifth Ave.** 757-2406. "Victor/Victoria."

45. **ZIEGFELD—54th St. nr. Ave. Americas.** 765-7600. "AC/DC: Let There Be Rock."

46. **UA EASTSIDE CINEMA—Third Ave. nr. 55th St.** 755-3020. Thru May 27: "Lady Chatterly's Lover." Beg. May 28: "Maya."

47. **CARNEGIE HALL CINEMA—Seventh Ave. nr. 57th St.** 757-2131. May 24-30: "As If It Were Yesterday." May 24: "Cheyenne Autumn." May 25-26: "Just Before Nightfall"; "This Man Must Die." May 27-29: "The Misfits"; "Reflections in a Golden Eye." May 30: "Salo."

48. **SUTTON—57th St. nr. Third Ave.** 759-1411. "The Secret Policeman's Other Ball."

50. **FESTIVAL—57th St. W. of Fifth Ave.** 757-2715. Thru May 27: "Missing."

51. **57TH STREET PLAYHOUSE—W. of Ave. Americas.** 581-7360. "Genocide."

54. **GOTHAM CINEMA—Third Ave. nr. 58th St.** 759-2262. Thru May 27: "The Amateur." Opening May 28: "Visiting Hours."

55. **PLAZA—58th St. nr. Madison Ave.** 355-3320. "Diva."

56. **PARIS—58th St. W. of Fifth Ave.** 688-2013. "Smash Palace."

57. **D.W. GRIFFITH—59th St. nr. Second Ave.** 563-6102. Thru May 26: "Deathtrap." Opening May 27: "Don's Party."

58. **MANHATTAN—59th St. bet. Second & Third Aves.** 935-6420. #1—Thru May 27: "Porky's." Beg. May 28: "Clash of the Titans." #2—"Chariots of Fire."

60. **BARONET—Third Ave. nr. 59th St.** 355-1663. Thru May 27: "I Love You." Opening May 28: "The Escape Artist." **CORONET**—"Diner."

61. **CINEMA 3—59th St. W. of Fifth Ave.** 752-5959. "The Chosen."

62. **CINEMA I—Third Ave. nr. 60th St.** 753-6022. "Mephisto." **CINEMA II**—753-0774. Thru May 27: "Too Far to Go." Opening May 28: "Rocky III."

61st Street & Above
East Side

70. **UA GEMINI 1—Second Ave. nr. 64th St.** 832-1670. "Conan the Barbarian." **UA GEMINI 2**—832-2720. "Dead Men Don't Wear Plaid."

71. **BEEKMAN—Second Ave. nr. 65th St.** 737-2622. "The Chosen."

72. **LOEWS NEW YORK TWIN—Second Ave. nr. 66th St.** 744-7339. #1—"Fighting Back." #2—"The Long Good Friday."

73. **68TH STREET PLAYHOUSE—On Third Ave.** 734-0302. "Victor/Victoria."

74. **LOEWS TOWER EAST—Third Ave. nr. 72nd St.** 879-1313. "Wrong Is Right."

76. **72ND STREET EAST—Nr. First Ave.** 288-9304. Thru May 27: "On Golden Pond." Beg. May 28: "Deathtrap."

78. **UA 85TH STREET—On First Ave.** 249-5100. "Dead Men Don't Wear Plaid."

80. **LOEWS ORPHEUM—86th St. nr. Third Ave.** 289-4607. #1—"Annie." #2—"Fighting Back."

82. 86TH STREET EAST—Nr. Third Ave. 249-1144. Thru May 27: "The House Where Evil Dwells." Beg. May 28: "Clash of the Titans."

83. RKO 86TH STREET TWIN—Nr. Lexington Ave. 289-8900. #1—Thru May 27: "Conan the Barbarian." Opening May 28: "Rocky III." #2—Thru May 27: "Andy Warhol's Frankenstein." Beg. May 28: "Conan the Barbarian."

61st Street & Above
West Side

88. PARAMOUNT—B'way at 61st St. 247-5070. "Quest for Fire."

89. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—"Chariots of Fire." #2—"My Dinner With Andre." #3—Thru May 25: "Passione d'Amore." Opening May 26: "Gregory's Girl."

90. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—"Marianne and Juliane." #2—"The Vulture."

91. REGENCY—B'way nr. 67th St. 724-3700. Thru May 24: "The Robe"; "The Black Rose." May 25-26: "Pickup on South Street"; "Kiss of Death." May 27-29: "There's No Business Like Show Business"; "The Gang's All Here." Beg. May 30: "Les Miserables"; "Jane Eyre."

92. EMBASSY 72ND STREET TWIN—On B'way. 724-6745. #1—"Das Boot." #2—"Garde à Vue."

93. LOEWS 83RD STREET QUAD—On B'way. 877-3190. #1—"Victor/Victoria." #2—"Andy Warhol's Frankenstein." #3—"The Long Good Friday." #4—"Wrong Is Right."

94. NEW YORKER—B'way nr. 88th St. 580-7900. #1—"Dead Men Don't Wear Plaid." #2—Thru May 27: "Richard Pryor Live on the Sunset Strip."

95. THALIA—95th St. W. of B'way. 222-3370. May 24: "Mr. Smith Goes to Washington"; "Submarine." May 25: "Cat and Mouse"; "Marry Me! Marry Me!" May 26: "A Taste of Honey"; "The Luck of Ginger Coffey." May 27: "99 River Street"; "The Phenix City Story"; "He Walked by Night." May 28-29: "Tora-San's Dream of Spring"; "Foster Daddy Tora." May 30: "Breathless"; "Made in U.S.A."; "All the Boys Are Named Patrick."

97. OLYMPIA—B'way nr. 107th St. 865-8128. #1 & #3—"Conan the Barbarian." #2—Thru May 27: "Some Kind of Hero." Beg. May 28: "Clash of the Titans." #4—Thru May 27: "Arthur"; "Body Heat."

Museums, Societies, Etc.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. & Central Park West. 496-0900. Naturemax Theater (IMAX system with large screen & 6-track sound): Daily from 10:30 a.m. ($2 adults, $1 children, after museum adm.): "To Fly" (1976) by Greg MacGillivray & James Freeman; Fri.-Sat., 6 & 7:40 p.m. (spec. $3.50 adm. to museum & films): "To Fly," & "Living Planet" (1979) by Dennis Earl Moore.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $1.50; senior citizens 75c. May 26, 8 p.m.: "The Whole Town's Talking" (1935) by John Ford, with Edward G. Robinson & Jean Arthur.

FILMS CHARAS—Terraza Theater, 360 E. 10th St. 982-0627. Adm. $1. May 25, 8 p.m.: Films by Rochell Kraut, & "Who Needs L.A.?" & "Work I & II" by Anne Rower.

FRENCH INSTITUTE—22 E. 60th St. 355-6100. Adm. $2.50; students & senior citizens $2; members free. May 26, 1, 3, 6, & 8:30 p.m.: "La Veuve Couderc" (1974) by Pierre Granier-Deferre, with Alain Delon & Simone Signoret.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050 Adm. $3; members, senior citizens & students $2.50. May 28, 8:30 p.m.: "Two Women" (1962) by Vittorio de Sica, with Sophia Loren. May 29, 8:30 p.m.: "And God Created Woman. . ." (1956) by Roger Vadim, with Brigitte Bardot.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Free. Thu.-Sun., 1-6 p.m., thru May 30: "A Cloud Is on Top of the Box of Doors" & "The Definitive Shadow" by Deborah Whitman, & video by Bill Brand & James Byrne.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St.

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RENI SANTONI and CARL REINER Written by CARL REINER
GEORGE GIPE • STEVE MARTIN Director of Photography MICHAEL CHAPMAN
Music by MIKLOS ROZSA Costumes by EDITH HEAD Edited by BUD MOLIN
Production Design by JOHN DeCUIR Produced by DAVID V. PICKER and WILLIAM E. McEUEN
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860-1777. Adm. $2; students & senior citizens $1; Tues. eves free. Thru July 4: Tue.-Fri., 3, 4:45, 6:30 & 7:45 p.m., & Sat.-Sun., 1, 2, 4 & 5:30 p.m.: "Two" (1970) by Satyajit Ray; Tue.-Fri., 6:45 p.m., & Sat.-Sun., 3 p.m.: "The Autobiography of a Princess" (1975) by James Ivory.

LABOR FILM CLUB—St. Peter's Performing Arts Center, 336 W. 20th St. 242-4220. Adm. $3; 2/$5. May 25, 8 p.m.: "El Salvador: Another Vietnam?" (1981) by Glenn Silber & Tete Vasconcellos.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $3.50; members $2; senior citizens & children $1.50. May 25, 8 p.m.: "Pourquoi Pas!" (1979) by Coline Serreau. May 26-27, 8 p.m.: "Picnic at Hanging Rock" (1975) by Peter Weir, with Rachel Roberts. May 27, 7:30 p.m.: "Metropolis" (1926) by Fritz Lang. May 28-29, 8 & 10 p.m., & May 30, 7:30 & 9:30 p.m.: "From Mao to Mozart: Isaac Stern in China" (1981) by Murray Lerner.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. May 25, 12 noon: "The Magic Flute" (1975) by Ingmar Bergman; 2:30 p.m.: "Dancer's Grammar," "Suite of Berber Dances," "Country Corners," & "Ruth Page: An American Original." May 27, 12 noon: "Interviews With My Lai Veterans," "No Vietnamese Ever Called Me Nigger," & "Coming Home."

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $4; students & senior citizens $3. Tue.-Sun., 6 & 9 p.m.: "Iracema" (1975) by Jorge Bodansky & Orlando Senna, & "Jari" (1980) by Bodansky & Wolf Gauer. Sat.-Sun., 2 p.m. (free): "The Third Millennium" (1981) by Bodanzky & Gauer.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Thru Jun. 27: Cinema Trouvé: Found Footage Films. Thu.-Sat., 2:30 p.m.: "America Is Waiting" (1981) by Bruce Conner, "Runaway" (1970) by Standish Lawder, "Myth in the Electric Age" (1981) by Alan Berliner, & "Mission to Mongo" (1979) by Jim Hoberman; Sat., 2:30 p.m. & Sun., 1 p.m.: "Orb" (1973) & "Cornell '65" (1978) by Larry Jordan, "Rose Hobart" (1936) by Joseph Cornell, & "Flashy Dancer" (1973) by John Knecht.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Thru June 27: Video by Nam June Paik. At **Federal Hall National Memorial, 26 Wall St./15 Pine St.** 431-1620. Free. Thru Jun. 4: Mon.-Fri., 11 a.m.-3 p.m.: Video-Music: New Correlations.

Bronx

100. ALLERTON—Allerton Ave. nr. Cruger. 547-2444. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid." #3—Thru May 27: "Porky's."

104. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—"Fighting Back." #2—Thru May 27: "Missing." Beg. May 28: "Rocky III."

105. DALE—W. 231st St. at B'way. 884-5300. Thru May 27: "On Golden Pond." Beg. May 28: "Chariots of Fire."

113. LOEWS RIVERDALE—W. 259th St. at Riverdale Ave. 884-2260. "Victor/Victoria."

Brooklyn

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—Thru May 27: "Conan the Barbarian." Beg. May 28: "Rocky III." #2—"Dead Men Don't Wear Plaid." #3—Thru May 27: "Andy Warhol's Frankenstein." Beg. May 28: "Conan the Barbarian." #4—Thru May 27: "Arthur"; "Body Heat." Beg. May 28: "Clash of the Titans." #5—Program unavailable.

202. BAY RIDGE—LOEWS ALPINE—Fifth Ave. at 69th St. 748-4200. #1—"Paradise." #2—"Wrong Is Right."

203. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru May 27: "Porky's." Beg. May 28: "Visiting Hours." #2—Beg. May 28: "Clash of the Titans."

204. BENSONHURST—HIGHWAY—Kings Hwy. at W. 7th St. 339-1060. "Dead Men Don't Wear Plaid."

205. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—"Fighting Back." #2—"If You Could See What I Hear."

206. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—"Conan the Barbarian." #2—Thru May 27: "The Texas Chainsaw Massacre." Beg. May 28: "Dawn of the Dead"; "Mother's Day." #3—Thru May 27: "Victor/Victoria." Beg. May 28: "Rocky III." #4—Thru May 27: "Conan the Barbarian." Beg. May 28: "Rocky III."

208. BOROUGH PARK—WALKER—18th Ave. at 64th St. 232-4500. "AC/DC: Let There Be Rock."

210. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid." #3—Thru May 27: "Arthur"; "Body Heat." Beg. May 28: "Clash of the Titans." #4—Beg. May 28: "Rocky III."

211. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange. 596-7070. #1—Thru May 27: "Deathtrap." Beg. May 28: "Rocky III." #2—"Dead Men Don't Wear Plaid."

212. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru May 27: "Quest for Fire." Beg. May 28: "Clash of the Titans." #2—"Conan the Barbarian." #3—"Dead Men Don't Wear Plaid."

213. COBBLE HILL—CINEMA—Court St. at Butler. 596-9113. Thru May 27: "On Golden Pond." Beg. May 28: "Victor/Victoria."

223. FLATLANDS—BROOK—Flatlands Ave. at Flatbush Ave. 258-2034. Thru May 27: "The House Where Evil Dwells." Beg. May 28: "Clash of the Titans."

224. FLATLANDS—KINGS PLAZA NORTH—Flatbush Ave. at Ave. U. 253-1110. Thru May 27: "Victor/Victoria." Beg. May 28: "Rocky III." **SOUTH**—"Dead Men Don't Wear Plaid."

225. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—"Fighting Back." #2—"Wrong Is Right."

231. MIDWOOD—AVENUE U—At E. 16th St. 336-1234. "Fighting Back."

232. MIDWOOD—COLLEGE—Flatbush Ave. at Ave. H. 859-1384. Thru May 27: "The Texas Chainsaw Massacre." Beg. May 28: "Chariots of Fire."

233. MIDWOOD—KENT—Coney Island Ave. nr. Ave. H. 434-8422. Thru May 27: "On Golden Pond." Beg. May 28: "Victor/Victoria."

234. MIDWOOD—KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—Thru May 27: "Wrong Is Right." #2—Thru May 27: "Andy Warhol's Frankenstein." Beg. May 28: "Visiting Hours." #3—"Porky's."

235. MIDWOOD—MIDWOOD—Ave. J at E. 13th St. 377-1718. Thru May 27: "Richard Pryor Live on the Sunset Strip."

236. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru May 27: "Wrong Is Right"; "The Postman Always Rings Twice (1981)." #2—"Dead Men Don't Wear Plaid."

Staten Island

300. ELTINGVILLE—AMBOY— 356-3800. #1—Thru May 27: "The Texas Chainsaw Massacre." #2—"Fighting Back."

303. NEW DORP—FOX PLAZA— 987-6800. #1—Thru May 27: "Porky's." Beg. May 28: "Visiting Hours." #2—"Conan the Barbarian."

304. NEW DORP—HYLAN— 351-6601. #1—"Wrong Is Right." #2—"Dead Men Don't Wear Plaid."

305. NEW DORP—LANE— 351-2110. "Fighting Back."

306. NEW DORP—RAE— 979-0444. #1 & #2—"AC/DC: Let There Be Rock."

307. NEW SPRINGVILLE—ISLAND— 761-6666. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid."

308. NEW SPRINGVILLE—RICHMOND— 761-3103. Thru May 27: "Andy Warhol's Frankenstein." Beg. May 28: "Rocky III."

Queens

401. ASTORIA—UA ASTORIA—Steinway St. 545-9470. #1—Thru May 27: "Wrong Is Right." Beg. May 28: "Dawn of the Dead"; "Mother's Day." #2—"Conan the Barbarian." #3—Thru May 27: "Andy Warhol's Frankenstein." Beg. May 28: "Rocky III." #4—Thru May 27: "The House Where Evil Dwells"; "The Texas Chainsaw Massacre." Beg. May 28: "Rocky III."

403. BAYSIDE—BAYSIDE—Bell at 39th Ave. 225-1110. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid." #3—Thru May 27: "Lady Chatterly's Lover." Beg. May 28: "Clash of the Titans." #4—Thru May 27: "Arthur"; "Body Heat." Beg. May 28: "Visiting Hours."

404. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—"The Long Good Friday." #2—"Wrong Is Right."

406. CORONA—PLAZA—103-14 Roosevelt Ave. 639-0012. Thru May 27: "Vice Squad"; "The Howling." Beg. May 28: "Missing"; "The Legend of the Lone Ranger."

408. ELMHURST—LOEWS ELMWOOD—Queens Blvd. nr. 57th Ave. 429-4770. #1—"Fighting Back." #2—"Paradise."

409. FLUSHING—KEITHS—Northern at Main. 353-4000. #1—"AC/DC: Let There Be Rock." #2—"Porky's." #3—Thru May 27: "Andy Warhol's Frankenstein." Beg. May 28: "Clash of the Titans."

411. FLUSHING—PARSONS—Parsons at Union Tpke. 591-8555. #1—Thru May 27: "Wrong Is Right." Beg. May 28: "On Golden Pond." #2—Thru May 27: "Some Kind of Hero"; "Airplane!"

412. FLUSHING—PROSPECT—Main St. at Kissena Blvd. 359-1050. #1—Thru May 27: "Wrong Is Right." Beg. May 28: "Dawn of the Dead"; "Mother's Day." #2—"Fighting Back." #3—Thru May 27: "The House Where Evil Dwells"; "Dr. Butcher, M.D." Beg. May 28: "Visiting Hours."

413. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid." #3—Thru May 27: "The Texas Chainsaw Massacre." Beg. May 28: "Rocky III." #4—Thru May 27: "Conan the Barbarian." Beg. May 28: "Rocky III."

414. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. "Dead Men Don't Wear Plaid."

416. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. Thru May 27: "On Golden Pond." Beg. May 28: "Victor/Victoria."

417. FOREST HILLS—CONTINENTAL—Austin at 71st Ave. 544-1020. #1—"Porky's." #2—Thru May 27: "Arthur"; "Body Heat." Beg. May 28: "Visiting Hours."

418. FOREST HILLS—FOREST HILLS—Queens Blvd. at 71st Ave. 261-7866. #1—"Dead Men Don't Wear Plaid." #2—Thru May 27: "Victor/Victoria." Beg. May 28: "Clash of the Titans."

419. FOREST HILLS—LOEWS TRYLON—Queens Blvd. at 66th Ave. 459-8944. "Wrong Is Right."

420. FOREST HILLS—MIDWAY—Queens Blvd. at Continental. 261-8572. #1—"Conan the Barbarian." #2—Thru May 27: "The Texas Chainsaw Massacre." Beg. May 28: "Dawn of the Dead"; "Mother's Day." #3—Thru May 27: "Lady Chatterly's Lover." Beg. May 28: "Rocky III." #4—Thru May 27: "Andy Warhol's Frankenstein." Beg. May 28: "Rocky III."

423. FRESH MEADOWS—MEADOWS—Mall off Horace Harding Blvd. 454-6800. #1—Thru May 27: "Victor/Victoria." Beg. May 28: "Rocky III." #2—"Fighting Back."

424. GLEN OAKS—GLEN OAKS—Union Tpke. at 255th St. 347-7777. Thru May 27: "Porky's." Beg. May 28: "Visiting Hours."

426. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—"Andy Warhol's Frankenstein." #2—"Fighting Back." #3—Thru May 27: "The Texas Chainsaw Massacre"; "The House Where Evil Dwells." Beg. May 28: "Clash of the Titans."

427. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. "Conan the Barbarian."

428. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 779-2834. #1—Thru May 27: "Porky's." #2—"Dead Men Don't Wear Plaid." #3—Thru May 27: "Arthur"; "Body Heat." Beg. May 28: "Visiting Hours."

436. KEW GARDENS HILLS—MAIN STREET—At 72nd Dr. 268-3636. Thru May 27: "On Golden Pond"; "The Mirror Crack'd." Beg. May 28: "Chariots of Fire."

437. LITTLE NECK—LITTLE NECK—254-18 Northern Blvd. 225-2800. Thru May 27: "On Golden Pond."

438. MIDDLE VILLAGE—ARION—Metropolitan Ave. at 74th St. 894-4183. Thru May 27: "Quest for Fire"; "The Elephant Man."

439. OZONE PARK—CROSSBAY—Rockaway at Woodhaven Blvd. 848-1738. #1—"Conan the

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59th St. at 3rd Ave. • EL 5-1663

Barbarian." #2—Thru May 27: "The House Where Evil Dwells"; "The Texas Chainsaw Massacre." Beg. May 28: "Rocky III."

442. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru May 27: "Richard Pryor Live on the Sunset Strip"; "Stripes." Beg. May 28: "Absence of Malice"; "Only When I Laugh."

444. RICHMOND HILL—LEFFERTS—Liberty at 122nd St. 843-8240. "Fighting Back."

447. ROCKAWAY PARK—SURFSIDE—103-22 Rockaway Beach Blvd. 945-4632. #1—Thru May 27: "Some Kind of Hero." #2—"Dead Men Don't Wear Plaid."

448. SUNNYSIDE—CENTER—Queens Blvd. at 43rd St. 784-3050. #1—Thru May 27: "On Golden Pond." Beg. May 28: "Clash of the Titans." #2—Thru May 27: "Victor/Victoria." Beg. May 28: "Chariots of Fire."

450. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. 767-2800. #1—"Fighting Back." #2—Thru May 27: "Deathtrap." Beg. May 28: "Rocky III."

451. WOODHAVEN—HAVEN—80-16 Jamaica Ave. 296-2325. Thru May 27: "Quest for Fire."

453. WOODSIDE—DELUXE—Roosevelt Ave. at 62nd St. 429-2929. Thru May 27: "Quest for Fire"; "Caveman."

Long Island

(Area Code 516)
Nassau County

500. BALDWIN—BALDWIN— 223-9230. Thru May 27: "Victor/Victoria." Beg. May 28: "Clash of the Titans."

501. BALDWIN—GRAND AVENUE— 223-2323. Thru May 27: "Chariots of Fire." Beg. May 28: "Porky's."

502. BELLEROSE—BELLEROSE— 775-1351. Thru May 25: "Richard Pryor Live on the Sunset Strip." Beg. May 26: "Deathtrap."

504. BELLMORE—THE MOVIES— 785-3032. Thru May 27: "On Golden Pond." Beg. May 28: "Victor/Victoria."

506. BETHPAGE—BETHPAGE— 796-2554. Thru May 27: "Chariots of Fire." Beg. May 28: "Victor/Victoria."

507. BETHPAGE—MID-ISLAND— 796-7500. Thru May 27: "Some Kind of Hero." Beg. May 28: "Victor/Victoria."

508. CEDARHURST—CENTRAL— 569-0105. #1—"Chariots of Fire." #2—"Wrong Is Right." #3—"Arthur"; "Body Heat."

511. EAST MEADOW—FLICK— 794-8008. #1—Thru May 27: "On Golden Pond." Beg. May 28: "Chariots of Fire." #2—Thru May 27: "Deathtrap." Beg. May 28: "Victor/Victoria."

512. EAST MEADOW—MEADOWBROOK— 731-2423. #1—"AC/DC: Let There Be Rock." #2—"Conan the Barbarian." #3—"Dead Men Don't Wear Plaid." #4—Thru May 27: "The Texas Chainsaw Massacre." Beg. May 28: "Dawn of the Dead"; "Mother's Day."

513. EAST ROCKAWAY—CRITERION— 599-0242. #1—Thru May 27: "Some Kind of Hero." Beg. May 28: "Chariots of Fire." #2—Thru May 27: "The Woman Next Door." Beg. May 28: "Victor/Victoria."

516. FARMINGDALE—FARMINGDALE— 249-0122. Thru May 27: "Some Kind of Hero." Beg. May 28: "Chariots of Fire."

517. FLORAL PARK—FLORAL— 352-2280. Thru May 27: "Andy Warhol's Frankenstein." Beg. May 28 (tent.): "Chariots of Fire."

518. FRANKLIN SQUARE—FRANKLIN— 775-3257. #1—Thru May 27: "On Golden Pond." #2—Thru May 27: "Porky's."

519. GARDEN CITY—ROOSEVELT FIELD— 741-4007. #1—"Conan the Barbarian." #2—Thru May 27: "Fighting Back."

521. GARDEN CITY PARK—PARK EAST— 741-8484. Thru May 27: "Wrong Is Right."

523. GREAT NECK—SQUIRE— 466-2020. Thru May 27: "Victor/Victoria." Beg. May 28: "Rocky III."

524. HEWLETT—HEWLETT— 791-6768. Thru May 25: "Richard Pryor Live on the Sunset Strip." Beg. May 26: "Deathtrap."

526. HICKSVILLE—HICKSVILLE— 931-0749. #1—Thru May 27: "If You Could See What I Hear." Beg. May 28: "Dawn of the Dead"; "Mother's Day." #2—"Dead Men Don't Wear Plaid."

527. HICKSVILLE—PLAINVIEW— 935-6100. Thru May 27: "The House Where Evil Dwells"; "The Texas Chainsaw Massacre." Beg. May 28: "Clash of the Titans."

528. HICKSVILLE—TWIN NORTH— 433-2400. "Porky's." **SOUTH**—"Conan the Barbarian."

529. LAWRENCE—LAWRENCE— 371-0203. #1—Thru May 27: "Das Boot." #2—Thru May 27: "The Texas Chainsaw Massacre"; "Don't Go in the House." #3—Thru May 27: "Fighting Back."

530. LEVITTOWN—LEVITTOWN— 731-0516. Thru May 27: "Some Kind of Hero"; "Life of Brian." Beg. May 28: "On Golden Pond"; "Ghost Story."

531. LEVITTOWN—LOEWS NASSAU— 731-5400. #1—"Fighting Back." #2—"Annie." #3—"Wrong Is Right." #4—"Andy Warhol's Frankenstein."

532. LONG BEACH—LIDO— 432-0056. Thru May 27: "Some Kind of Hero." Beg. May 28: "Chariots of Fire."

533. LYNBROOK—LYNBROOK— 593-1033. #1—Thru May 27: "The Secret Policeman's Other Ball." Beg. May 28: "Rocky III." #2—"Conan the Barbarian." #3—"Dead Men Don't Wear Plaid." #4—Thru May 27: "Lady Chatterly's Lover." Beg. May 28: "The Secret Policeman's Other Ball."

534. LYNBROOK—STUDIO ONE— 599-5151. Thru May 27: "Quest for Fire." Beg. May 28: "Chariots of Fire."

535. MALVERNE—TWIN— 599-6966. #1—Thru May 27: "On Golden Pond." Beg. May 28: "Chariots of Fire." #2—Thru May 27: "Deathtrap." Beg. May 28: "Victor/Victoria."

536. MANHASSET—CINEMA— 627-1300. Thru May 27: "Diva."

537. MANHASSET—MANHASSET— 627-7887. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid." #3—Thru May 27: "Porky's." Beg. May 28: "Visiting Hours."

540. MASSAPEQUA—PEQUA— 799-6464. Thru May 27: "The Texas Chainsaw Massacre"; "Massacre at Central High." Beg. May 28: "Rocky III."

541. MASSAPEQUA—SUNRISE MALL— 795-2244. #1—"Dead Men Don't Wear Plaid." #2—Thru May 27: "Victor/Victoria." Beg. May 28: "Dawn of the Dead"; "Mother's Day." #3—"Porky's." #4—Thru May 27: "Arthur"; "Body Heat." Beg. May 28: "Visiting Hours." #5—Thru May 27: "Wrong Is Right." Beg. May 28: "Visiting Hours." #6—Tent.: "Andy Warhol's Frankenstein." #7—"Fighting Back."

542. MERRICK—GABLES— 546-0734. Thru May 27: "On Golden Pond." Beg. May 28: "Chariots of Fire."

543. MERRICK—MALL— 623-4424. Beg. May 28: "Rocky III."

544. MERRICK—MERRICK— 623-1522. "Wrong Is Right."

545. NEW HYDE PARK—ALAN— 354-4338. Thru May 27: "The House Where Evil Dwells"; "The Texas Chainsaw Massacre." Beg. May 28: "Clash of the Titans."

546. NEW HYDE PARK—HERRICKS— 747-0555. Thru May 27: "On Golden Pond." Beg. May 28: "Chariots of Fire."

547. OCEANSIDE—OCEANSIDE— 536-7565. #1—Thru May 27: "On Golden Pond." Beg. May 28: "Chariots of Fire." #2—Thru May 27: "Some Kind of Hero." Beg. May 28: "Victor/Victoria."

548. OLD BETHPAGE—CINE CAPRI— 752-1610. Thru May 27: "On Golden Pond." Beg. May 28: "Chariots of Fire."

549. OYSTER BAY—MOVIES— 922-0333. #1—Thru May 27: "On Golden Pond." Beg. May 28: "Chariots of Fire." #2—Thru May 27: "If You Could See What I Hear." Beg. May 28: "Victor/Victoria."

550. PLAINVIEW—MORTON VILLAGE— 938-2323. Thru May 25: "Richard Pryor Live on the Sunset Strip." Beg. May 26: "Deathtrap."

551. PLAINVIEW—OLD COUNTRY— 931-4242. #1—"Wrong Is Right." #2—Thru May 27: "Chariots of Fire." Beg. May 28: "Porky's."

552. PLAINVIEW—TWIN— 931-1333. #1—Thru May 27: "Andy Warhol's Frankenstein." Beg. May 28: "Visiting Hours." #2—Thru May 27: "Fighting Back."

554. PORT WASHINGTON—MOVIES— 767-5600. #1—Thru May 27: "Quest for Fire." Beg. May 28: "Chariots of Fire." #2—Thru May 27: "If You Could See What I Hear." Beg. May 28: "Porky's." #3—Thru May 27: "The Texas Chainsaw Massacre." Beg. May 28: "Clash of the Titans."

555. PORT WASHINGTON—SANDS POINT— 883-5074. Thru May 27: "Missing." Beg. May 28: "Victor/Victoria."

557. ROCKVILLE CENTRE—FANTASY— 764-8000. "AC/DC: Let There Be Rock."

558. ROCKVILLE CENTRE—TWIN— 678-3121. #1—"Porky's." #2—Thru May 27: "If You Could See What I Hear." Beg. May 28: "Visiting Hours."

559. ROSLYN—ROSLYN— 621-8488. #1—"Wrong Is Right." #2—"I Love You."

561. SYOSSET—SYOSSET— 921-5810. Thru May 27: "Victor/Victoria." Beg. May 28: "Rocky III."

562. SYOSSET—UA CINEMA 150— 364-0700. "The Secret Policeman's Other Ball."

566. VALLEY STREAM—GREEN ACRES— 561-2100. Thru May 27: "Victor/Victoria." Beg. May 28: "Clash of the Titans."

567. VALLEY STREAM—SUNRISE— 825-5700. #1—"Annie." #2—"Wrong Is Right." #3—"Dead Men Don't Wear Plaid." #4—"The Texas Chainsaw Massacre." #5—"Fighting Back." #6—"Conan the Barbarian." #7—"The House Where Evil Dwells." #8—"Porky's." #9—"Andy Warhol's Frankenstein."

568. VALLEY STREAM—VALLEY STREAM— 825-8371. Thru May 27: "On Golden Pond"; "Endless Love."

570. WANTAGH—CINEMA WANTAGH— 221-7784. #1—Thru May 27: "The House Where Evil Dwells." Beg. May 28: "Clash of the Titans." #2—Thru May 27: "Deathtrap." Beg. May 28: "Chariots of Fire."

571. WANTAGH—WANTAGH— 781-6969. "Conan the Barbarian."

574. WESTBURY—WESTBURY— 333-1911. #1—Thru May 27: "Arthur"; "Body Heat." Beg. May 28 (tent.): "Victor/Victoria." #2—Thru May 27: "On Golden Pond." Beg. May 28: "Chariots of Fire."

Suffolk County

600. AMITYVILLE—AMITYVILLE— 264-7789. #1—Thru May 27: "Andy Warhol's Frankenstein." #2—Thru May 27: "Arthur"; "Body Heat." Beg. May 28: "Clash of the Titans."

601. BABYLON—BABYLON— 669-3399. "Conan the Barbarian."

602. BABYLON—TWIN— 669-0700. #1—Thru May 27: "Porky's." Beg. May 28: "Visiting Hours." #2—Thru May 27: "Wrong Is Right."

603. BABYLON—SOUTH BAY— 587-7676. #1—"Fighting Back." #2—"Dead Men Don't Wear Plaid." #3—Thru May 27: "The House Where Evil Dwells." Beg. May 28: "Clash of the Titans."

604. BAY SHORE—BAY SHORE— 665-0200. "AC/DC: Let There Be Rock."

605. BAY SHORE—CINEMA— 665-1722. Thru May 27: "If You Could See What I Hear." Beg. May 28: "Rocky III."

606. BAY SHORE—ENCORE— 655-9834. Thru May 27: "Arthur"; "Body Heat."

607. BAY SHORE—LOEWS SOUTH SHORE MALL— 666-4000. #1—"The Texas Chainsaw Massacre." #2—"Andy Warhol's Frankenstein."

609. BRENTWOOD—BRENTWOOD— 273-3900. Thru May 27: "Some Kind of Hero." Beg. May 28: "Cat People."

612. CENTEREACH—CENTEREACH— 588-0088. Thru May 27: "Some Kind of Hero."

613. CENTER MORICHES—CENTER— 878-2100. Thru May 27: "Some Kind of Hero."

616. COMMACK—MAYFAIR— 543-0707. Thru May 27: "Victor/Victoria." Beg. May 28: "Rocky III."

617. COMMACK—COMMACK— 499-4545. #1—Thru May 27: "Porky's" #2—Thru May 27: "Wrong Is Right." Beg. May 28: "Visiting Hours."

619. CORAM—CORAM— 698-7200. "Dead Men Don't Wear Plaid."

621. CORAM—PINE— 698-6442. #1—"Conan the Barbarian." #2—Thru May 27: "The House Where Evil Dwells." Beg. May 28: "Clash of the Titans."

622. DEER PARK—DEER PARK— 667-2440. Thru May 27: "Wrong Is Right."

623. EAST HAMPTON—CINEMAS— 324-0448. #1—Thru May 27: "Conan the Barbarian." Beg. May 28: "Rocky III." #2—"The Secret Policeman's Other Ball." #3—"Dead Men Don't Wear Plaid." #4—Thru May 27: "Arthur"; "Body Heat." Beg. May 28: "Visiting Hours." #5—Thru May 27: "Fighting Back." Beg. May 28: "Dawn of the Dead"; "Mother's Day."

626. EAST NORTHPORT—LARKFIELD— 261-0043. Thru May 27: "Quest for Fire." Beg. May 28: "Clash of the Titans."

627. **EAST SETAUKET—FOX—** 473-2400. Thru May 27: "Porky's." Beg. May 28: "Visiting Hours."

628. **ELWOOD—ELWOOD—** 499-7800. "Fighting Back."

629. **FARMINGVILLE—COLLEGE PLAZA—** 698-2200. #1—Thru May 27: "The Texas Chainsaw Massacre"; "The House Where Evil Dwells." Beg. May 28: "Clash of the Titans." #2—Thru May 27: "If You Could See What I Hear." Beg. May 28: "Dawn of the Dead"; "Mother's Day."

630. **GREENPORT—GREENPORT—** 477-0500. Thru May 27: "Chariots of Fire." Beg. May 28: "On Golden Pond."

631. **HAUPPAUGE—HAUPPAUGE—** 265-1814. Thru May 27: "If You Could See What I Hear." Beg. May 28: "Clash of the Titans."

633. **HUNTINGTON—SHORE—** 421-5200. #1—Thru May 27: "Porky's." #2—Thru May 27: "Porky's." Beg. May 28: "Visiting Hours." #3—Thru May 27: "The Secret Policeman's Other Ball."

634. **HUNTINGTON—WHITMAN—** 423-1300. Thru May 27: "Dead Men Don't Wear Plaid."

635. **HUNTINGTON—YORK—** 421-3911. Thru May 27: "Conan the Barbarian."

636. **ISLIP—ISLIP—** 581-5200. #1—"Dead Men Don't Wear Plaid." #2—Thru May 27: "Some Kind of Hero." Beg. May 28: "If You Could See What I Hear." #3—Thru May 27: "Quest for Fire."

637. **LAKE GROVE—SMITH HAVEN MALL—** 724-9550. Thru May 27: "The House Where Evil Dwells." Beg. May 28: "Rocky III."

638. **LINDENHURST—LINDENHURST—** 888-5400. Thru May 27: "Some Kind of Hero." Beg. May 28: "Chariots of Fire."

639. **MATTITUCK—TWIN—** 298-4405. #1—"Porky's." #2—Thru May 27: "Deathtrap." Beg. May 28: "If You Could See What I Hear."

641. **MONTAUK—THE MOVIES—** 668-2393. May 30-31: "Deathtrap."

643. **NORTH BABYLON—NORTH BABYLON—** 667-2495. #1—Thru May 27: "Victor/Victoria." #2—Thru May 27: "Quest for Fire."

644. **NORTHPORT—NORTHPORT—** 261-8600. Thru May 27: "On Golden Pond." Beg. May 28: "Chariots of Fire."

645. **OAKDALE—OAKDALE—** 589-8118. Thru May 27: "On Golden Pond." Beg. May 28: "Chariots of Fire."

646. **OCEAN BEACH—FIRE ISLAND COMMUNITY—** 583-5184. May 29-30: "Shoot the Moon."

647. **PATCHOGUE—PATCHOGUE—** 475-0601. Thru May 27: "Porky's." Beg. May 28: "Rocky III."

648. **PATCHOGUE—PLAZA—** 475-5225. #1—Thru May 27: "Andy Warhol's Frankenstein." Beg. May 28: "Dawn of the Dead"; "Mother's Day." #2—Thru May 27: "Conan the Barbarian."

651. **PATCHOGUE—SUNWAVE—** 475-7766. #1—"Dead Men Don't Wear Plaid." #2—Thru May 27: "Partners." Beg. May 28: "Fighting Back."

653. **PORT JEFFERSON—MINI EAST—** 928-6555. "Chariots of Fire." **CINEMA WEST—** Thru May 27: "Victor/Victoria." Beg. May 28: "Rocky III."

654. **PORT JEFFERSON STATION—BROOKHAVEN—** 473-1200. Thru May 25: "Richard Pryor Live on the Sunset Strip."

655. **RIVERHEAD—SUFFOLK—** 727-3133. Thru May 27: "Some Kind of Hero."

657. **SAG HARBOR—SAG HARBOR—** 725-0010. May 28-31: "Das Boot."

658. **SAYVILLE—SAYVILLE—** 589-0232. #1—Thru May 27: "If You Could See What I Hear." #2—Thru May 27: "Some Kind of Hero." #3—Thru May 27: "Quest for Fire."

662. **SMITHTOWN—SMITHTOWN—** 265-1551. "Dead Men Don't Wear Plaid."

663. **SOUTHAMPTON—SOUTHAMPTON—** 283-1300. #1—Thru May 27: "Wrong Is Right." Beg. May 28: "Conan the Barbarian." #2—Thru May 27: "Victor/Victoria." Beg. May 28 (tent.): "Fighting Back."

664. **STONY BROOK—LOEWS—** 751-2300. #1—"Fighting Back." #2—"Andy Warhol's Frankenstein." #3—"Wrong Is Right."

666. **WESTHAMPTON—HAMPTON ARTS—** 288-2600. Thru May 27: "Quest for Fire."

667. **WESTHAMPTON—WESTHAMPTON—** 288-1500. Thru May 27: "Das Boot." Beg. May 28 (tent.): "Clash of the Titans."

668. **WEST ISLIP—TWIN—** 669-2626. #1—Thru May 27: "On Golden Pond." Beg. May 28: "Victor/Victoria." #2—Thru May 27 (tent.): "Deathtrap." Beg. May 28: "Super Fuzz."

New York State

(Area Code 914)
Westchester County

700. **BEDFORD VILLAGE—BEDFORD PLAYHOUSE—** 234-7300. "Dead Men Don't Wear Plaid."

701. **BEDFORD VILLAGE—CINEMA 22—** 234-9577. "Fighting Back."

702. **BRONXVILLE—BRONXVILLE—** 961-4030. #1—"Dead Men Don't Wear Plaid." #2—Thru May 27: "Chariots of Fire." Beg. May 28: "Clash of the Titans." #3—Thru May 27: "Lady Chatterly's Lover." Beg. May 28: "Visiting Hours."

704. **GREENBURGH—CINEMA 100—** 946-4680. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid."

706. **HARTSDALE—CINEMA—** 428-2200. #1—Thru May 27: "The House Where Evil Dwells." Beg. May 28: "Visiting Hours." #2—Thru May 27: "Wrong Is Right." #3—Thru May 27: "Victor/Victoria." #4—"Chariots of Fire."

707. **LARCHMONT—PLAYHOUSE—** 834-3001. Thru May 27: "Victor/Victoria." Beg. May 28: "Das Boot."

708. **MAMARONECK—PLAYHOUSE—** 698-2200. #1—"The Secret Policeman's Other Ball." #2—"Conan the Barbarian." #3—Thru May 27: "Porky's." Beg. May 28: "Dawn of the Dead"; "Mother's Day." #4—"Dead Men Don't Wear Plaid."

709. **MOUNT KISCO—MOUNT KISCO—** 666-6900. #1—"Conan the Barbarian." #2—"Wrong Is Right."

711. **MOUNT VERNON—PARKWAY—** 664-3311. Thru May 27: "Deathtrap." Beg. May 28: "Victor/Victoria."

712. **NEW ROCHELLE—LOEWS—** 632-1700. #1—"The Texas Chainsaw Massacre." #2—"Wrong Is Right."

713. **NEW ROCHELLE—MALL—** 636-8808. "AC/DC: Let There Be Rock."

714. **NEW ROCHELLE—PROCTORS—** 632-1100. #1—Thru May 27: "Andy Warhol's Frankenstein." Beg. May 28: "Clash of the Titans." #2—Thru May 27: "Porky's." Beg. May 28: "Visiting Hours." #3—"Conan the Barbarian." #4—Thru May 27: "Fighting Back." #5—Thru May 27: "Dead Men Don't Wear Plaid."

716. **NEW ROCHELLE—TOWN—** 632-4000. Thru May 27: "Arthur"; "Body Heat." Beg. May 28: "Rocky III."

717. **OSSINING—ARCADIAN—** 941-5200. #1—Thru May 27: "The Texas Chainsaw Massacre"; "Massacre at Central High." Beg. May 28: "Clash of the Titans." #2—"Dead Men Don't Wear Plaid."

718. **PEEKSKILL—BEACH—** 737-6262. #1—Thru May 27: "Conan the Barbarian." Beg. May 28: "Rocky III." #2—Thru May 27: "Victor/Victoria." Beg. May 28: "Conan the Barbarian." #3—Tent.: "The Secret Policeman's Other Ball."

719. **PEEKSKILL—WESTCHESTER MALL—** 528-8822. #1—Thru May 27: "Porky's." Beg. May 28: "Visiting Hours." #2—"Fighting Back." #3—Thru May 27: "Wrong Is Right." Beg. May 28: "Porky's."

720. **PELHAM—PICTURE HOUSE—** 738-3160. Thru May 27: "Deathtrap." Beg. May 28: "Victor/Victoria."

721. **PLEASANTVILLE—ROME—** 769-0720. "Fighting Back."

722. **RYE—RYE RIDGE—** 939-8177. #1—Thru May 27 (tent.): "Victor/Victoria." Beg. May 28 (tent.): "Chariots of Fire." #2—"Fighting Back."

723. **SCARSDALE—FINE ARTS—** 723-6699. "Diva."

724. **SCARSDALE—PLAZA—** 725-0078. Thru May 27: "On Golden Pond." Beg. May 28 (tent.): "Victor/Victoria."

726. **WHITE PLAINS—COLONY—** 948-8828. Thru May 27: "Arthur"; "Body Heat." Beg. May 28: "On Golden Pond."

727. **WHITE PLAINS—GALLERIA—** 997-8198. #1—"Porky's." #2—"Fighting Back."

728. **WHITE PLAINS—UA CINEMA—** 946-2820. Thru May 27: "The Texas Chainsaw Massacre"; "Massacre at Central High." Beg. May 28: "Rocky III."

729. **YONKERS—CENTRAL PLAZA—** 793-3232. #1—Thru May 27: "Quest for Fire." Beg. May 28: "Rocky III." #2—Thru May 27: "Victor/Victoria." Beg. May 28: "Visiting Hours."

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730. **YONKERS—KENT—** 237-3440. Thru May 27: "On Golden Pond"; "Ghost Story." Beg. May 28: "Chariots of Fire"; "Body Heat."

732. **YONKERS—MOVIELAND—** 793-0002. #1—"Conan the Barbarian." #2—"Fighting Back." #3—"Wrong Is Right." #4—Thru May 27: "Arthur"; "Body Heat." Beg. May 28: "Dawn of the Dead"; "Mother's Day."

733. **YORKTOWN HEIGHTS—TRIANGLE—** 245-7555. #1—Thru May 27: "Arthur"; "Body Heat." Beg. May 28: "Clash of the Titans." #2—"Dead Men Don't Wear Plaid."

Rockland County

742. **NANUET—ROUTE 59—** 623-3355. "AC/DC: Let There Be Rock."

743. **NANUET—THE MOVIES—** 623-0211. #1—Thru May 27: "Arthur"; "Body Heat." #2—Thru May 27: "The Texas Chainsaw Massacre"; "Massacre at Central High." #3—Thru May 27: "Wrong Is Right." #4—Thru May 27: "If You Could See What I Hear." #5—Thru May 27: "Victor/Victoria."

744. **NEW CITY—TOWN—** 634-5100. #1—"Wrong Is Right." #2—"Victor/Victoria."

745. **NEW CITY—UA CINEMA 304—** 634-8200. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid."

746. **NYACK—CINEMA EAST—** 358-6631. "Fighting Back."

749. **ORANGEBURG—ORANGEBURG—** 359-6030. Thru May 27: "Some Kind of Hero." Beg. May 28: "Rocky III."

751. **PEARL RIVER—CENTRAL—** 735-2530. "Porky's."

752. **PEARL RIVER—PEARL RIVER—** 735-6500. "Dead Men Don't Wear Plaid."

754. **SPRING VALLEY—CINEMA 45—** 352-1445. "Fighting Back."

755. **STONY POINT—9 W CINEMA—** 942-0303. Thru May 27: "Deathtrap." Beg. May 28 (tent.): "Victor/Victoria."

756. **SUFFERN—LAFAYETTE—** 357-6030. "Conan the Barbarian."

758. **WEST HAVERSTRAW—PLAZA—** 947-2220. Thru May 27: "Some Kind of Hero." Beg. May 28: "Visiting Hours."

Connecticut

(Area Code 203)
Fairfield County

774. **BROOKFIELD—FINE ARTS—** 775-0070. #1—"Dead Men Don't Wear Plaid." #2—"Conan the Barbarian."

775. **DANBURY—CINE—** 743-2200. #1—"Porky's." #2—Thru May 27: "Wrong Is Right." Beg. May 28: "Rocky III." #3—"Das Boot."

776. **DANBURY—CINEMA—** 748-2923. #1—"Fighting Back." #2—Thru May 27: "Victor/Victoria." Beg. May 28: "Visiting Hours."

777. **DANBURY—PALACE—** 748-7496. #1—"The Texas Chainsaw Massacre." #2—"Arthur"; "Body Heat." #3—Program unavailable.

778. **DARIEN—PLAYHOUSE—** 655-0100. "Conan the Barbarian."

779. **FAIRFIELD—COMMUNITY—** 255-6555. #1—"Porky's." #2—"Dead Men Don't Wear Plaid."

780. **FAIRFIELD—COUNTY—** 334-1411. "Conan the Barbarian."

781. **GREENWICH—CINEMA—** 869-6030. "Dead Men Don't Wear Plaid."

782. **GREENWICH—PLAZA—** 869-4030. #1—"Wrong Is Right." #2—"Chariots of Fire." #3—Thru May 27: "Atlantic City." Beg. May 28: "Three Brothers."

783. **NEW CANAAN—PLAYHOUSE—** 966-0600. Thru May 27: "Victor/Victoria." Beg. May 28: "Rocky III."

784. **NORWALK—CINEMA—** 838-4504. #1—"Porky's." #2—"Fighting Back."

785. **NORWALK—NORWALK—** 866-3010. "AC/DC: Let There Be Rock."

786. **SOUTH NORWALK—SONO—** 866-9202. Thru May 25: "Quartet." May 26-28: "Fellini Satyricon"; "Fellini's Roma." Beg. May 29: "Man of Iron."

787. **SPRINGDALE—STATE—** 325-0250. Thru May 27: "On Golden Pond." Beg. May 28: "Chariots of Fire."

789. **STAMFORD—CINEMA—** 324-3100. #1—"Fighting Back." #2—"Porky's." #3—Thru May 27: "Victor/Victoria." Beg. May 28: "Visiting Hours."

790. **STAMFORD—RIDGEWAY—** 323-5000. "Annie."

791. **TRUMBULL—TRUMBULL—** 374-0462. #1—"Wrong Is Right." #2—"Personal Best." #3—Thru May 27: "Chariots of Fire." Beg. May 28: "Rocky III."

793. **WESTPORT—FINE ARTS 1—** 227-3324. Thru May 27: "Victor/Victoria." Beg. May 28: "Visiting Hours." **FINE ARTS 2**—Thru May 27: "If You Could See What I Hear." Beg. May 28: "Rocky III." **FINE ARTS 3**—227-9619. "Das Boot." **FINE ARTS 4**—226-6666. "Chariots of Fire."

794. **WESTPORT—POST—** 227-0500. "Conan the Barbarian."

797. **WILTON—CINEMA—** 762-5678. "Dead Men Don't Wear Plaid."

New Jersey

(Area Code 201)
Hudson County

800. **ARLINGTON—LINCOLN—** 997-6873. #1—"Dead Men Don't Wear Plaid." #2—Thru May 27: "Victor/Victoria." Beg. May 28: "Quest for Fire." #3—Thru May 27: "Wrong Is Right." Beg. May 28: "Paradise."

803. **HARRISON—WARNER—** 482-8550. #1—"Conan the Barbarian." #2—Thru May 27: "Fighting Back." Beg. May 28: "Some Kind of Hero."

804. **JERSEY CITY—HUDSON PLAZA—** 433-1100. #1—"Porky's." #2—Thru May 27: "If You Could See What I Hear." Beg. May 28: "Clash of the Titans."

807. **SECAUCUS—LOEWS HARMON COVE—** 866-1000. #1—"Fighting Back." #2—"Conan the Barbarian." #3—"Wrong Is Right." #4—"Dead Men Don't Wear Plaid."

810. **WEST NEW YORK—MAYFAIR—** 865-2010. Thru May 27: "Some Kind of Hero." Beg. May 28: "Chariots of Fire."

Essex County

812. **BLOOMFIELD—ROYAL—** 748-3555. #1—Thru May 27: "Andy Warhol's Frankenstein." #2—Thru May 27: "Fighting Back."

813. **CEDAR GROVE—CINEMA 23—** 239-1462. "The Secret Policeman's Other Ball."

817. **LIVINGSTON—COLONY—** 992-0800. Thru May 27: "On Golden Pond."

818. **MAPLEWOOD—MAPLEWOOD—** 763-3100. Thru May 27: "Private Lessons."

819. **MILLBURN—MILLBURN—** 376-0800. #1—Thru May 27: "Conan the Barbarian." #2—Thru May 27: "Victor/Victoria." Beg. May 28: "Rocky III."

821. **MONTCLAIR—CLARIDGE—** 746-5564. "Conan the Barbarian."

822. **MONTCLAIR—WELLMONT—** 783-9500. "AC/DC: Let There Be Rock."

827. **UPPER MONTCLAIR—BELLEVUE—** 744-1455. Thru May 27: "Victor/Victoria." Beg. May 28: "Rocky III."

828. **VERONA—VERONA—** 239-0880. "Dead Men Don't Wear Plaid."

829. **WEST ORANGE—ESSEX GREEN—** 731-7755. #1—"Porky's." #2—Thru May 27: "Wrong Is Right." Beg. May 28: "Visiting Hours." #3—"Fighting Back."

830. **WEST CALDWELL—CINEMA WEST—** 575-9085. Thru May 27: "Some Kind of Hero." Beg. May 28: "Victor/Victoria."

Union County

840. **BERKELEY HEIGHTS—BERKELEY—** 464-8888. Thru May 27: "On Golden Pond."

841. **CRANFORD—CRANFORD—** 276-9120. #1—Thru May 27: "Andy Warhol's Frankenstein." Beg. May 28: "Visiting Hours." #2—Thru May 27: "The Secret Policeman's Other Ball." Beg. May 28: "Super Fuzz."

842. **ELIZABETH—ELMORA—** 352-3483. Thru May 27: "Missing."

846. **LINDEN—TWIN—** 925-9787. #1—"Conan the Barbarian." #2—Thru May 27: "The House Where Evil Dwells." Beg. May 28: "Clash of the Titans."

848. **ROSELLE PARK—PARK—** 245-0358. Thru May 27: "On Golden Pond."

849. **SUMMIT—STRAND—** 273-3900. "Dead Men Don't Wear Plaid."

851. **UNION—FIVE POINTS—** 964-3466. "Dead Men Don't Wear Plaid."

852. **UNION—FOX—** 964-8977. Thru May 27: "Fighting Back."

853. **UNION—LOST PICTURE SHOW—** 964-4497. "Das Boot."

854. **UNION—UNION—** 686-4373. #1—Thru May 27: "Wrong Is Right." #2—Thru May 27: "Porky's."

857. **WESTFIELD—RIALTO—** 232-1288. #1—"Conan the Barbarian." #2—"Dead Men Don't Wear Plaid." #3—Thru May 27: "If You Could See What I Hear." Beg. May 28: "Clash of the Titans."

858. **WESTFIELD—TWIN—** 654-4720. #1—"Chariots of Fire." #2—Thru May 27: "Deathtrap." Beg. May 28: "Victor/Victoria."

Bergen County

860. **BERGENFIELD—PALACE—** 385-1600. "Conan the Barbarian."

861. **CLOSTER—CLOSTER—** 768-8800. Thru May 27: "On Golden Pond."

862. **EDGEWATER—LOEWS SHOWBOAT—** 941-3660. #1—"Conan the Barbarian." #2—"Andy Warhol's Frankenstein." #3—"The Texas Chainsaw Massacre." #4—"Lady Chatterly's Lover."

863. **EMERSON—TOWN—** 261-1000. "Victor/Victoria."

864. **FAIR LAWN—HYWAY—** 796-1717. #1—"Dead Men Don't Wear Plaid." #2—"Conan the Barbarian."

866. **FAIRVIEW—FAIRVIEW—** 941-2424. Program unavailable.

867. **FORT LEE—LINWOOD—** 944-6900. #1—Thru May 27: "The Secret Policeman's Other Ball." Beg. May 28: "Rocky III." #2—Thru May 27: "Victor/Victoria." Beg. May 28 (tent.): "The Secret Policeman's Other Ball."

868. **FORT LEE—SHARON—** 224-3032. "Wrong Is Right."

870. **OAKLAND—TWIN—** 337-4478. #1—"On Golden Pond." #2—Thru May 27: "Wrong Is Right."

871. **PARAMUS—BERGEN MALL—** 845-4449. "Dead Men Don't Wear Plaid."

872. **PARAMUS—ROUTE 17—** 843-3830. #1—Thru May 27: "I Love You." #2—Thru May 27: "Victor/Victoria." Beg. May 28: "Rocky III."

873. **PARAMUS—CINEMA 35—** 845-5070. "Conan the Barbarian."

875. **PARAMUS—ROUTE 4—** 488-9444. #1—"Annie." #2—"Porky's." #3—Thru May 27: "Fighting Back." #4—Thru May 27: "Andy Warhol's Frankenstein." #5—Thru May 27: "Wrong Is Right." Beg. May 28: "Visiting Hours." #6—Thru May 27: "Diva." #7—Thru May 27: "If You Could See What I Hear." Beg. May 28: "Clash of the Titans."

876. **RAMSEY—INTERSTATE—** 327-0153. Program unavailable.

877. **RAMSEY—RAMSEY—** 327-2142. Thru May 27: "On Golden Pond."

878. **RIDGEFIELD PARK—RIALTO—** 641-2115. "Victor/Victoria."

879. **RIDGEWOOD—WARNER—** 444-1234. #1—Thru May 27: "Wrong Is Right." Beg. May 28: "If You Could See What I Hear." #2—Thru May 27: "Fighting Back."

881. **TEANECK—CEDAR LANE—** 836-3430. Thru May 27: "On Golden Pond."

882. **TENAFLY—BERGEN—** 567-0004. Thru May 27: "Victor/Victoria." Beg. May 28: "Chariots of Fire."

884. **WASHINGTON TOWNSHIP—CINEMA—** 666-2221. Program unavailable.

885. **WESTWOOD—PASCACK—** 664-3200. Thru May 27: "On Golden Pond."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

New Films

★ **New films recommended by *New York's* critic.**

AC/DC: LET THERE BE ROCK—(1hr. 28m., '82) A filmed performance of the rock group AC/DC in 1979. With band members Bon Scott, Angus Young, Phil Rudd and Cliff Williams. Dir. Eric Dionysius and Eric Mistler. PG. **45, 208, 306, 409, 512, 557, 604, 713, 742, 785, 822**

AMATEUR, THE—(1hr. 51m., '82) A young man is drawn into the world of espionage and professional assassins. With John Savage, Christopher Plummer and Marthe Keller. Dir. Charles Jarrott. R. **32, 54**

ANNIE—(2hrs. 8m., '82) Reviewed in this issue. PG. **24, 31, 80, 531, 567, 790, 875**

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. **32, 97, 201, 210, 403, 417, 428, 508, 541, 574, 600, 606, 623, 716, 726, 732, 733, 743, 777**

ATOMIC CAFE, THE—(1hr. 27m., '82) A maliciously entertaining but finally annoying collage of early U.S.-government and "educational" propaganda about nuclear war. As the Buchanan Brothers sing "Atomic Power," we see bomb tests, civilian defense films, 1950 interviews with congressmen calling for nuclear war against North Korea. Most of this material is pathetic, absurd, appalling. *The Atomic Cafe* should become a perfect divertissement for the emerging anti-nuke movement, but it does little but make us grin at our own helplessness, and we need more. The filmmakers—Pierce Rafferty, Kevin Rafferty, Joan Loader—mix real documentary and staged documentary, cartoons and live-action footage; they may start with one piece of propaganda, switch to another, come back to the first, and then introduce a third piece, and often we don't know what we're looking at or listening to. After a while, the deadpan gruesomeness begins to pall, and one longs for some signs of rational activity—on the filmmakers' part at least. **6**

CAT PEOPLE—(1hr. 57m., '82) Paul Schrader's luridly literal-minded, humorless sex-horror fantasia. Nastassia Kinski stars as Irena, the nice young girl whose ancestors mated with black leopards, and Malcolm McDowell is Paul, her creepy brother. They are the cat people—they can safely sleep only with each other; if anyone else arouses them they turn into leopards and must kill someone before returning to human form. Since Schrader is extremely solemn about this far-out conceit, the movie seems slightly mad. It turns out that sex is either incest or annihilation; either you sleep with your sibling or you kill your lover. This farrago of lust and fear might have been exciting if the movie had developed some visual poetry and urgency, but mainly it's sluggish and heavy-spirited with periodic scare scenes thrown in to liven things up. The visual design by Ferdinando Scarfiotti is high camp at best; and John Bailey's cinematography is inappropriately hard-edged for the New Orleans settings and the sex-dampened material. With John Heard as a fearless zookeeper who falls in love with Kinski's Irena and goes to bed with her even though he knows what sex will lead to. R. **32, 609**

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially *good*. But it's too simple in its moral and dramatic ideas. With Alice Krige as a plush beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. **9, 32, 58, 89, 105, 232, 436, 448, 501, 506, 508, 511, 513, 516, 517, 532, 534, 535, 542, 546, 547, 548, 549, 551, 554, 570, 574, 630, 638, 644, 645, 653, 702, 706, 722, 730, 782, 787, 791, 793, 810, 858, 882**

★ **CHOSEN, THE**—(1hr. 48m., '82) Surprisingly solid, intelligent and satisfying. At the end of World War II, in Brooklyn, two clever, learned Jewish boys, sons of immigrants, become friends. Reuven Malter (Barry Miller), a shrewd, guarded streetwise kid, is the son of a professor and writer on Jewish affairs (Maximilian Schell). Danny Saunders (Robby Benson), tall, stern, with curly sidelocks, a Hasid from a long line of rabbis, has been raised in silence by his awesome father, the white-bearded patriarch Reb Saunders (Rod Steiger). The movie is devoted to the struggle between the assimilated Jews and the fiercely sectarian ones, to the contrasting joys of American secular life and the grave ecstasies of the Hasidic milieu, a culture so serious about ideas that a boy's reading the "wrong" books (Freud instead of the Talmud) is a major scandal. Adapting Chaim Potok's novel, director Jeremy Paul Kagan and screenwriter Edwin Gordon hit the right note of awe and skepticism in their portrait of the Hasidim. It's a sweetly serious movie, extremely well-acted, with respect for its subject and its audience. PG. **61, 71**

CONAN THE BARBARIAN—(2hrs. 9m., '82) John Milius, intellectual apostle of violence, has turned the pulp fantasy figure Conan into a noble saint of force in this solemn, humorless, heavy-spirited pastiche of Wagner, Nietzche, Kurosawa, Eisenstein, and about ten other sources. The movie is musclebound—all grunt and sweat and grim ambition in the void. Set in the mythical Hyborean Age, it shifts from brutal "realism" to cruddy oracular pomp to zippy fantasy to Christian and phallic symbolism, and the narrative is so lumpy that only the violence will keep the audience involved. Arnold Schwarzenegger, an intelligent man, is forced to play Conan as a glowering hulk. He's probably the only actor in the world who can move a broadsword around as if it were as light as a rapier, but he doesn't look comfortable on the whole. With James Earl Jones as an evil cult leader, and Sandahl Bergman (the dancer) and Gerry Lopez (the champion surfer, a buddy of Milius's) as Schwarzenegger's sidekicks. Oliver Stone worked on the hopeless screenplay. R. **16, 24, 41, 70, 83, 97, 100, 201, 206, 210, 212, 303, 307, 401, 403, 413, 420, 427, 439, 512, 519, 528, 533, 537, 567, 571, 601, 621, 623, 635, 648, 663, 704, 708, 709, 714, 718, 732, 745, 756, 774, 778, 780, 794, 803, 807, 819, 821, 846, 857, 860, 862, 864, 873**

★ **DAS BOOT**—(2hrs. 30m., '82) In German, Eng. subtitles. Life in the bilgy hell of a German U-boat in World War II. This technically astonishing German-made production is heroic in a somber way—fear and the expectation of death hang over everything, and the only real jubilation comes when the men survive another day's fighting. The director, Wolfgang Petersen, does all he can to make you feel you're inside the sub—the soundtrack registers everything, from tiny tremors to terrifying depth-charge blasts off the port bow. Petersen whips through the narrow compartments, and you see hams hanging, men sacked out on the floor, and you sense the stink of fear and filth. It's a thrillingly *physical* movie. With Jürgen Prochnow as the quietly charismatic captain, a man so alert to the life of his boat that he commands with only a few words. R. **92, 529, 657, 667, 707, 775, 793, 853**

DEAD MEN DON'T WEAR PLAID—(1hr. 29m., '82) A comedy about a detective in the forties, edited with footage of stars from the period. With Steve Martin and Rachel Ward. Dir. Carl Reiner. PG. **14, 41, 70, 78, 94, 100, 201, 204, 210, 211, 212, 224, 236, 304, 307, 403, 413, 414, 418, 428, 447, 512, 526, 533, 537, 541, 567, 603, 619, 623, 634, 636, 651, 662, 700, 702, 704, 708, 714, 717, 733, 745, 752, 774, 779, 781, 797, 800, 807, 828, 849, 851, 857, 864, 871**

DEATHTRAP—(1hr. 56m., '82) Heavy-handed, ostentatiously theatrical adaptation of Ira Levin's hit Broadway comedy-thriller. The director, Sidney Lumet, working in his customary wall-slamming style, seems to have forgotten that the material was supposed to be funny. He plays it for menace and thrills. The actors screaming in close-up pall on you after a while, and without deft acting and direction the facile, cheap mechanics of Levin's play, with its reversals, tricks, and hammy self-consciousness, are too much to bear. Christopher Reeve, however, has a few amusing moments as the young playwrighting student. Michael Caine lays on the bitchery thickly as the burnt-out playwright, and Dyan Cannon overdoes the neurotic bit as his weak-hearted wife. With Irene Worth as a thick-accented Dutch psychic. PG. **57, 76, 211, 450, 502, 511, 524, 535, 550, 570, 639, 641, 668, 711, 720, 755, 858**

★ **DINER**—(1hr. 50m., '82) A beautifully achieved first film—an autobiography—by comedy writer Barry Levinson. It's Baltimore in 1959, and a mixed group of Jewish and Catholic buddies in their early twenties stay up Friday nights comparing notes on girls, lapping up French fries at their favorite diner, and tearing around town on some sort of stupid but exhilarating errand. Levinson's view of himself and his friends is a delicately balanced mixture of satire and warm appreciation. Half infantile, half middle-aged, the men exist in that peculiar existential vacuum so typical of the fifties. They are devoted to pranks, jokes and their friendships with each other, and they keep women, whom they fear and don't understand, out on the edges. Levinson has caught the low-brow Jewish scholasticism of the fifties—the fabulous knowledge of pop music and sports that took over whole lives. And he's caught the sexual panic that propelled men into marriage without experience or love. In its casual way, the movie is devastating. Starring an outstanding group of young actors: Kevin Bacon, Mickey Rourke, Steve Guttenberg, Timothy Daly, Paul Reiser and Daniel Stern. R. **60**

★ **DIVA**—(2hrs. 3m., '82) In French, Eng. subtitles. There's a rapturous pop beauty in this romantic chase thriller, the first film directed by Jean-Jacques Beineix and one of the most audacious and original movies to come out of France in recent years. It's about a dreamy, love-struck Parisian postman (Frederic Andrei) who falls in love with an American black opera singer (Wilhelmenia Wiggens Fernandez). The postman makes an illegal tape of one of the diva's concerts; he also comes into possession of a tape incriminating a Paris cop. People keep trying to kill him to get both of these tapes and he has no reason why. Beineix, who adapted a novel by French crime writer Delacorta with screenwriter Jean Van Hamme, provides enough plot to keep things moving, but the real point of *Diva* is to have fun making a movie. The picture is a mad combination of ritzy magazine graphics and intentionally cheap junk-movie melodrama. Much of it is intentionally absurd yet extraordinarily beautiful or funny. The postman is menaced by thugs who are dreamlike archetypes; he's saved by a sort of Zen fairy godfather, cooler than Bogart, who shows up in his classic white Citroën at moments of danger. Silly? Only if you're indifferent to visual design and to the comedy of junk-movie archetypes bouncing off each other. R. **55, 536, 723, 875**

DON'S PARTY—(1hr. 30m., '77) An Australian comedy about eleven people who get together for an election night party and dissolve their facades with each round of drinks. With John Hargreaves, Jeanie Drynan and Graham Kennedy. Dir. Bruce Beresford. **57**

ESCAPE ARTIST, THE—(1hr. 36m., '82) A teenage boy uses magic to outmaneuver the cynical adult world around him. With Griffin O'Neal, Raul Julia, Teri Garr and Joan Hackett. Dir. Caleb Deschanel. PG. **60**

FIGHTING BACK—(1hr. 38m., '82) An inner-city shop owner organizes a vigilante force to fight crime in his changing neighborhood. With Tom Skerritt, Patti LuPone and Michael Sarrazin. Dir. Lewis Teague. R. **24, 33, 72, 80, 104, 205, 225, 231, 300, 305, 408, 412, 423, 426, 444, 450, 519, 529, 531, 541, 552, 567, 603, 623, 628, 651, 663, 664, 701, 714, 719, 721, 722, 727, 732, 746, 754, 776, 784, 789, 803, 807, 812, 829, 852, 875, 879**

★ **GARDE À VUE**—(1hr. 27m., '82) In French, Eng. subtitles. Taut, psychologically complex story of an upper-class lawyer in a French provincial city subjected to an all-night police interrogation—he's a suspect in the rape and murder of two little girls. Michel Serrault, best known for his whooping Albin in the *Cage aux Folles* movies, gives a performance of great power and dignity. His tormentors are played by Lino Ventura, who has a face like a stone slab and an inexorably determined manner, and scary Guy Marchand, who has been playing the kind of hollow men that Jack Warden took on twenty years ago—the sleazy soulless types, indifferent to everything but their own interests. The interrogation is pure combat: Each man brings his private rages, and disappointments, his personal and social status, his desire for justification and revenge, to that long night. Romy Schneider makes an appearance as Serrault's wife, and there's a neat, double-twist ending. Dir. Claude Miller. **92**

GENOCIDE—(1hr. 27m., '82) The Academy Award-winning documentary about the Holocaust. Narrated by Elizabeth Taylor and Orson Welles. Dir. Arnold Schwartzman. **51**

GREGORY'S GIRL—(1hr. 31m., '82) In contemporary Scotland, an innocent teenage boy discovers women. With Gordon John Sinclair, Dee Hepburn and Clare Grogan. Dir. Bill Forsyth. PG. **89**

HOUSE WHERE EVIL DWELLS, THE—(1hr. 28m., '82) An American family living in Japan is terrorized by ancient evil spirits trapped in their home. With Edward Albert, Susan George and Doug McClure. Dir. Kevin Connor. R. **22, 30, 82, 223, 401, 412, 426, 439, 527, 545, 567, 570, 603, 621, 629, 637, 706, 846**

I LOVE YOU—(1hr. 44m., '82) In Portuguese, Eng. subtitles. A man and a woman, both jilted by lovers, begin an erotic relationship. With Sonia Braga and Paulo Cesar Pereio. Dir. Arnaldo Jabor. **60, 559, 872**

IF YOU COULD SEE WHAT I HEAR—(1hr. 43m., '82) An autobiographical portrait of Tom Sullivan, blind entertainer, during his college years. With Marc Singer, R.H. Thomson and Sarah Torgov. Dir. Eric Till. PG. **32, 205, 526, 549, 554, 558, 605, 629, 631, 636, 639, 658, 743, 793, 804, 857, 875, 879**

★**LONG GOOD FRIDAY, THE**—(1hr. 54m., '82) Breathlessly exciting British gangster movie, based on the Cagney-Robinson American classics of the thirties. The short, hairy, barrel-chested Bob Hoskins plays Harold Shand, the number-one hood in London, owner of gambling casinos and elegantly restored restaurants, a man who wants to go legit. Yet at the very moment of his triumph, Shand's world begins to unravel—someone is moving in on his organization, knocking off his lieutenants. And so Shand plunges into his old life as a hood, racing through London with his thugs, slapping people around (and worse). He is both vicious and loyal, cold-blooded and touching. As he fights for clarity and control he becomes a tragic figure. The screenplay (an original by Barry Keeffe) has too many conventional turns, and some of it is poorly organized or obscure; the direction, by John Mackenzie, is powerful but careless. Hoskins's performance, however, keeps you emotionally involved. With Helen Mirren as a super-intelligent moll. R. **14, 42, 72, 93, 404**

MARIANNE AND JULIANE—(1hr. 46m., '81) In German, Eng. subtitles. Two sisters in West Germany, having grown up in the fifties in a stern Protestant household, decide, as they might put it, to take some responsibility for the future history of Germany. By the seventies, Juliane (Jutta Lampe), the more rebellious as a child, has decided to work within the system as a feminist-magazine editor, while Marianne (Barbara Sukowa), has become a violent terrorist, imprisoned for her acts. The writer-director, Margarethe von Trotta, tells the story of their obsessive, quarrelsome relationship from the point of view of Juliane, who devotes her life to her stunningly rude, arrogant sister. The center of the movie is Juliane's repeated pilgrimmages to Marianne's prison, where the two meet in mortal combat that takes its unrelenting vehemence from love. A fine, serious, honorable work, not exactly enjoyable—it will fill you with despair over the fate of modern Germany. **90**

MEPHISTO—(2hrs. 15m., '82) In German, Eng. subtitles. A whirling, shrieking Klaus Maria Brandauer overacts brilliantly as the German actor, Hendrik Höfgen, who rises from provincial celebrity in Hamburg to become star player and manager of the Prussian State Theater, in Berlin, under the watchful eyes of the Nazis. This Hungarian production, directed by Istvan Szabo, is a study in ambition, intelligence, and moral defeat. Höfgen is always performing—in life, as well as on the stage, he acts out whatever he needs to say or feel in order to get ahead. And so he becomes hollow—the master of the secondhand opinion, the faked commonplace. Szabo jumps through Höfgen's career, his private life, his shift from aesthetic radicalism to philistinism. The superb German actor Rolf Hoppe adds to the stature of the film as a sinister Göring-type minister. Adapted from the novel by Klaus Mann (son of Thomas) which was based on the career of the great German actor Gustaf Grundgens. **62**

MISSING—(1hr. 59m., '82) Costa-Gavras at work on fascism and fraud. In an unnamed Latin American country (obviously Chile) a harmlessly naive young American, Charles Horman (John Shea) accidentally sees some American intelligence and military types helping the native military stage a coup. A few days later, he's arrested by the newly installed junta and disappears. His grumpy, censorious father, Ed (Jack Lemmon), and his wife Beth (Sissy Spacek), take up the search for him, and receive nothing but runarounds from the American Embassy. The clear implication is that the Americans have consented to his arrest. Costa-Gavras stages political violence better than any director since Eisenstein, and some of the scenes of the capital city under siege (the movie was shot in Mexico City) are stunning. But the principal emphasis of the story is on Ed Horman's realization that he loves his missing son, and Jack Lemmon is just too familiar an actor to move us any more. Sissy Spacek, however, gives a strong, feisty performance as Beth, the one person who knows the score and speaks her mind. A frustrating film: Costa-Gavras is half artist, half conventional melodramatist, condescending to the audience he wants to educate. PG. **50, 104, 406, 555, 842**

★**MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's fatuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. **89**

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite,* arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. **11, 76, 105, 213, 233, 411, 416, 436, 437, 448, 504, 511, 518, 530, 535, 542, 546, 547, 548, 549, 568, 574, 630, 644, 645, 668, 724, 726, 730, 787, 817, 840, 848, 861, 870, 877, 881, 885**

★**PASSIONE D'AMORE**—(1hr. 57m., '82) In Italian, Eng. subtitles. A romantic tale spiced with black humor and perversity. In the Italy of the 1860s, a splendidly handsome young cavalry officer (Bernard Giraudeau) who regularly visits the bedroom of a beautiful married woman (Laura Antonelli) is reassigned to a remote post in the mountains of Northern Italy, where he becomes the object of the infatuated love of a powerfully ugly woman, Fosca (Valerie d'Obici), his commander's cousin. Fosca, with her protruding teeth and sunken vampire's eyes, pursues the ripely handsome young man with flattery, declarations, threats, blackmail. At first sickened by her demands, the officer is trapped by pity, but then, to his utter astonishment, he finds himself inflamed by the woman's passion for him. The movie is an ironic parable of health mastered by illness, body overwhelmed by spirit, beauty captured by ugliness. Directed with great assurance by Ettore Scola. **89**

PORKY'S—(1hr. 39m., '82) A raucously blue descendant of the beach-blanket-bingo youth films made two decades ago. It's about guys and girls at a South Florida high-school, and most of it is dirty-minded and coarse, which wouldn't be so bad if the movie weren't also rather stupid and dull. The guys spy on the girls taking a shower; the girls make lots of, oh, hilarious jokes about what the boys have got in their pants; the boys line up for a gang-bang, get the stuffings scared out of them, and go running naked into the woods to mate with alligators, and so on. It's supposed to be good clean dirty fun. There's one sour element: Older people hang out at Porky's, a bar in the Everglades, and *their* sexual entertainment—watching strippers, whoring—is presented as pathetic and gross. It never seems to have occurred to anyone making the film that the guys frolicking outside the girls' shower will be boozing, in a few years, at the bar in the swamp. With a crew of forgettable young actors. Dir. Bob Clark. R. **30, 58, 100, 203, 234, 303, 409, 417, 424, 428, 501, 518, 528, 537, 541, 551, 554, 558, 567, 602, 617, 627, 633, 639, 647, 708, 714, 719, 727, 751, 775, 779, 784, 789, 804, 829, 854, 875**

★**QUEST FOR FIRE**—(1hr. 38m., '82) A true original, Jean-Jacques Annaud's prehistoric adventure story uses research in linguistics and anthropology to create an exciting film about life in the nasty state of nature 80,000 years ago. Ron Perlman, Everett McGill, and Nameer El-Kadi are fur-clad primitive men who set out to steal fire from neighboring tribes. After fighting off cannibals, the men learn the secrets of fire from the clever, blue-painted Ivaka tribesmen. Rae Dawn Chong, as the love interest, shows that the Ivaka are more advanced in other matters too. An awesome, frightening film that sometimes gives you the weird feeling you're watching a prehistoric documentary, catching evolution at work in a landscape of saber-toothed tigers and bubbling swamps. R. **6, 32, 88, 212, 438, 451, 453, 534, 554, 626, 636, 643, 658, 666, 729, 800**

★**REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World,* and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. **38**

★**RICHARD PRYOR LIVE ON THE SUNSET STRIP**—(1hr. 28m., '82) A perfect entertainment. Screamingly funny, Richard Pryor is also growing and changing in ways that are remarkable. He now works directly with the life around him, and he digs deeper into fear and lust and anger and pain than many of the novelists and playwrights we take seriously. The camerawork and editing allow you to see his face and body close-up as he wheels and stalks and bends during this concert film shot last December at the Palladium in Los Angeles. His super-active face and body are the outer signs of a mind incandescently alive. He is brilliant on sex, race, crime, lawyers, and on the grandest topic for comedy of all—himself. He tells stories of his own disgrace without masochism or self-pity, re-creating for us, in an episode that brings hilarity to the point of terror, his "accident" of 1980, a time in which he was so stoned he didn't realize at first that the beautiful blue light coming off his body was fire. Excruciating, hilarious, unforgettable. Dir. Joe Layton. R. **38, 94, 235, 442, 502, 524, 550, 654**

ROCKY III—(1hr. 39m., '82) Reviewed in this issue. PG. **23, 37, 62, 83, 104, 201, 206, 210, 211, 224, 308, 401, 413, 420, 423, 439, 450, 523, 533, 540, 543, 561, 605, 616, 623, 637, 647, 653, 716, 718, 728, 729, 749, 775, 783, 791, 793, 819, 827, 867, 872**

SECRET POLICEMAN'S OTHER BALL, THE—(1hr. 31m., '82) A comedy performance benefit for Amnesty International. With John Cleese, Graham Chapman, Peter Cook, Michael Palin, Pete Townshend and Sting. Dir. Julien Temple and Roger Graef. R. **48, 533, 562, 623, 633, 708, 718, 813, 841, 867**

SMASH PALACE—(1hr. 40., '81) A moderately interesting New Zealand film about the marriage of a thick-necked, brutish racing-car driver (Bruno Lawrence) and a exquisite woman (Anna Jemison) who feels trapped by him and leaves with their child. Since the partners are an obvious mismatch (unlike the husband and wife in *Shoot the Moon*), it's hard to get emotionally involved in their troubles. The back-country settings are terribly underpopulated (the wife, a French teacher, has an affair with a local policeman who is also the husband's best friend—there don't seem to be any other men around), and the movie could have profited mightily from some lively talk, some color and wit. There's a corking good sex scene in which you can see how the marriage once worked and also that it won't work that way any more, but that's about all. Dir. Roger Donaldson. 56

SOME KIND OF HERO—(1hr. 37m., '82). An American POW in Vietnam returns home to confront more personal difficulties. With Richard Pryor, Margot Kidder and Ray Sharkey. Dir. Michael Pressman. R. **33, 97, 411, 447, 507, 513, 516, 530, 532, 547, 609, 612, 613, 636, 638, 655, 658, 749, 758, 803, 810, 830**

TOO FAR TO GO—(1hr. 40m., '79) The TV-movie adaptation, now given theatrical release, of John Updike's stories about the Maples, a couple that have fallen out of love without knowing why. Pale as Banquo's *ghost, slender but puffy,* Michael Moriarty's Richard Maple talks in a cobwebby, fey manner that sounds like Daniel Patrick Moynihan imitating Truman Capote at a garden party. Blythe Danner, however, is radiant as the bewildered Joan Maple. As far as we can see, these two never belonged together; the mystery is how they maintained the conjugal bed for one year, let alone twenty. Director Fielder Cook never transcends TV-movie earnestness, and after an hour or so you may begin to blank out on the "revealing" close-ups and from the lack of activity going on around the characters, who are stranded, poised for emotion, against flowered wallpaper and pastel sheets. **62**

VICTOR/VICTORIA—(2hrs. 13m., '82) Genial low-intensity farce about sex roles and transvestitism, written and directed by Blake Edwards. Julie Andrews is Victoria, an out-of-work coloratura in the Paris of 1934, who is taken in by Robert Preston's Toddy, a gay-cabaret performer and man-about-town. He has the bright idea of clipping her hair and pushing her out on the stage of a gay club as "Victor," female impersonator. All the young men go wild, convinced that she's a man. James Garner plays a visiting Chicago gangster disturbingly attracted to "Victor," and amusing complications ensue. The movie might have been a smash with some good period songs (by Porter or Coward) or a score approximating the *sound* of the period (like the one Kander and Ebb wrote for *Cabaret*). But Edwards hired his old crony Henry Mancini, who turns in his usual Hollywood/Vegas pop numbers. And Julie Andrews, singing in her unmistakably ladylike tones, doesn't seem like a man for an instant. Still, it's an affectionate, tolerant, very pleasant movie. With Alex Karras. PG. **21, 44, 73, 93, 113, 206, 213, 224, 233, 416, 418, 423, 448, 500, 504, 506, 507, 511, 513, 523, 535, 541, 547, 549, 555, 561, 566, 574, 616, 643, 653, 663, 668, 706, 707, 711, 718, 720, 722, 724, 729, 743, 744, 755, 776, 783, 789, 793, 800, 819, 827, 830, 858, 863, 867, 872, 878, 882**

VISITING HOURS—(1hr. 46m., '82) A suspense thriller set in a hospital. With Lee Grant, William Shatner, Linda Purl and Michael Ironside. Dir. Jean-Claude Lord. R. **22, 30, 54, 203, 234, 303, 403, 412, 417, 424, 428, 537, 541, 552, 558, 602, 617, 623, 627, 633, 702, 706, 714, 719, 729, 758, 776, 789, 793, 829, 841, 875**

VULTURE, THE—(1hr. 33m., '81) In Hebrew, Eng. subtitles. An alienated Israeli soldier returns to civilian life and starts a controversial business designing war memorials. Dir. Yaky Yosha. **90**

WRONG IS RIGHT—(1hr. 59m., '82) A frenetic farce about terrorists, a mad Arab king, an arms smuggler, an ineffectual health-nut American president, a jivy black female vice-president, nuclear blackmail, the perversion of TV journalism into entertainment, and about a hundred other things, all central to the survival of our civilization, that happened to be passing in recent years through the sorely troubled but shallow mind of the veteran writer-director Richard Brooks. Brooks wants to be Stanley Kubrick, but his satirical thrusts at the craziness of international politics quickly degenerate into clownishness, and he can't restrain a natural blowhard's temperament. As the TV-correspondent hero, a glib, can-do guy, Sean Connery is miscast and distinctly uneasy charging in and out of embassies and through herds of rampaging elephants with a camera on his shoulder. With George Grizzard, G.D. Spradlin, Henry Silva and Katharine Ross. PG. **23, 35, 74, 93, 202, 225, 234, 236, 304, 401, 404, 411, 412, 419, 508, 521, 531, 541, 544, 551, 559, 567, 602, 617, 622, 663, 664, 706, 709, 712, 719, 732, 743, 744, 775, 782, 791, 800, 807, 829, 854, 868, 870, 875, 879**

Revivals

BLUE ANGEL, THE—(1hr. 37m., '29) In German, Eng. subtitles. Heavy-handed, obvious, humorless, but mesmerizing. The great Emil Jannings is the authoritarian German professor who falls under the spell of Marlene Dietrich's Lola-Lola, an impassive nightclub singer. The professor's decline and collapse is at once a defeat of his worldly position and a liberation of his unconscious. From the Heinrich Mann novel. Dir. Josef Von Sternberg. **10**

BODY HEAT—(1hr. 53m., '81) Lawrence Kasdan's debut as a director is a humid, self-conscious imitation of those deliriously paranoid forties pictures (*Double Indemnity, The Postman Always Rings Twice,* etc.) in which a sexually overpowering woman inflames a decent but weak man, turning him into a remorseless killer. Kasdan's writing is synthetic—the exchanges between characters sound like an 18-year-old boy's version of Bogart-Bacall conversations—and he lays on the smoldering-passion metaphors, straining too hard to emphasize atmospheric touches we should discover on our own. With William Hurt and Kathleen Turner. **32, 97, 201, 210, 403, 417, 428, 508, 541, 574, 600, 606, 623, 716, 726, 730, 732, 733, 743, 777**

BONNIE AND CLYDE—(1hr. 51m., '67) The story of Clyde Barrow, Bonnie Parker, and their gang's bank-robbing spree in the thirties. A gripping and controversial film, with fine performances by Warren Beatty and Faye Dunaway. Dir. Arthur Penn. **7**

BREATHLESS—(1hr. 29m., '61) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie cliches into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. **95**

CABARET—(2hrs., '72) An effective Bob Fosse musical from the Broadway hit, with brilliant photography and a visually persuasive recreation of pre-war Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. **7**

CAT AND MOUSE—(1hr. 47m., '78) In French, Eng. subtitles. A mildly entertaining and convoluted mystery from Claude Lelouch. An inspector on a murder case becomes infatuated with his prime suspect, the widow. With Michele Morgan (aging gracefully), Jean-Pierre Aumont and Serge Reggiani. **95**

CLASH OF THE TITANS—(1hr. 58m., '81) Sadly boring adventure movie, derived from the Greek mythology. Laurence Olivier furrows his brow as Zeus, while such Mt. Olympus regulars as Claire Bloom, Maggie Smith and Ursula Andress bitch at him and gossip behind his back. Meanwhile, on Earth, Zeus's son Perseus (Harry Hamlin) does battle against beasts of all sizes and shapes—most of them looking like rubber monsters from a Japanese disaster epic of the fifties. Dir. Desmond Davis. **37, 58, 82, 97, 201, 203, 210, 212, 223, 403, 409, 418, 426, 448, 500, 527, 545, 554, 566, 570, 600, 603, 621, 626, 629, 631, 667, 702, 714, 717, 733, 804, 846, 857, 875**

COAL MINER'S DAUGHTER—(2hrs. 5m., '80) A lovely, sweet-souled, but finally too tame movie about country-music queen Loretta Lynn (Sissy Spacek) and her supportive husband-manager, Doolittle Lynn (Tommy Lee Jones). Director Michael Apted and writer Tom Rickman capture the deep-down sadness and beauty of the Kentucky coal-mining country, but then they never link up Loretta's roots with her music. Once she becomes a success, the movie turns routine, and Sissy Spacek seems too vague and spacey for the adult Loretta. **11**

CONFORMIST, THE—(1hr. 55m., '71) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal," and who joins the Italian Fascists in the thirties. But the movie isn't psychological drama—it's a sweeping, lush, almost voluptuous evocation of an entire era. With Dominique Sanda and Stefania Sandrelli. From a novel by Alberto Moravia. **10**

COUSIN ANGELICA—(1hr. 46m., '77) In Spanish, Eng. subtitles. Carlos Saura's beautifully realized film, made from the point of view of those who lost the Spanish Civil War, about a middle-aged man who returns to the Castilian town where he grew up. There he relives his past, the outbreak of the Civil War, and his childhood flirtation with his beautiful young cousin. With Jose Luis Lopez Vazques. **2**

DAWN OF THE DEAD—(2hrs. 5m., '79) More or less a sequel to George Romero's cult-classic horror film, *Night of the Living Dead.* This time the ghouls invade a huge shopping mall and are killed by the dozen on a non-stop turkey shoot. Some have interpreted the film as a satire on American consumerism, which is straining a bit. **32, 206, 401, 412, 420, 512, 526, 541, 623, 629, 648, 708, 732**

DR. STRANGELOVE—(1hr. 35m., '64) Probably Stanley Kubrick's best film, a satirical comic strip about what will happen when idiocy high and low starts atomic warfare between the USA and the USSR. There is riotous acting by a distinguished cast including Sterling Hayden, George C. Scott, and Peter Sellers in several roles. **39**

ELEPHANT MAN, THE—(2hrs. 3m., '80) David Lynch's direction and Freddie Francis's cinematography give the story of John Merrick, an extraordinary Victorian freak, a dark, visionary, horror-film "look" that seems at odds with the meaning of the movie. Merrick was rescued by Dr. Frederick Treves (Anthony Hopkins) from carnival sideshows and set up in dignity at the London Hospital; it's really a story of modern enlightenment triumphing over primitive attitudes. As Merrick, John Hurt gives a great, delicately anguished performance. With Wendy Hiller and Anne Bancroft. **39, 438**

ERASERHEAD—(1hr. 35m., '78) This first feature directed by David Lynch (*The Elephant Man*) is an experimental horror film about a loner who marries a creepy girl; together they produce a reptilian baby. Much of the black-and-white imagery is both repulsive and fascinating. Lynch has created his own universe—a nightmare world in which, as Jack Kroll put it, the "organic is defeated by the inorganic." It's great, if that's your idea of fun. With John Nance. **39**

GANG'S ALL HERE, THE—(1hr. 43m., '43) Carmen Miranda and her bananas; otherwise, minor Busby Berkeley. Maybe it's that Fox's garish color process ruins the Berkeley touch, maybe it's that Alice Faye was too good an artist to work in this sappy milieu—anyhow, it's a disappointment for all its fame. **91**

HE WALKED BY NIGHT—(1hr. 19m., '49) A tight, fast cops-and-robbers story shot on location in Los Angeles, with emphasis on interesting scientific detection methods. With Richard Basehart. Dir. Alfred Werker. **95**

JANE EYRE—(1hr. 36m., '44) A splendid version of Charlotte Brontë's Victorian novel of love and tragedy on the Yorkshire moors. With Orson Welles, Joan Fontaine and Peggy Ann Garner. Dir. Robert Stevenson. **91**

JEZEBEL—(1hr. 43m., '38) One of Bette Davis's three best performances (the other two are *The Letter* and *The Little Foxes*), as the reckless Southern belle whose high jinks end in tragedy and whose repentance comes too late. With Henry Fonda as the man whom she loves and who humiliates her. Dir. William Wyler. **10**

LAWRENCE OF ARABIA—(3hrs. 45m., '62) Still the best spectacle movie ever made. Peter O'Toole, golden hair flying in the breeze, dons white robes and becomes "El Arens," English uniter of the Arabs during World War I. Much heroism, moral anguish, masochism, sadism, and murky politics. Magnificent desert photography. With Omar Sharif, Alec Guinness and Jack Hawkins. Dir. David Lean. **7**

LETTER, THE—(1hr. 30m., '40) Bette Davis gives a memorable performance as the outwardly respectable but hypocritical colonial wife in Singapore who murders her lover. The whole community, eager to avoid a scandal, gathers around to protect her. Tense, surprising, completely satisfying. With Herbert Marshall and James Stephenson. Written by Howard Koch from the Somerset Maugham story. Dir. William Wyler. **10**

MISFITS, THE—(2hrs., '61) A provocative but not quite credible drama about three mixed-up men and a girl in Reno, written by Arthur Miller and directed by John Huston, with Marilyn Monroe (her last film), Clark Gable (his last, too), Eli Wallach and Montgomery Clift. **47**

MOTHER AND THE WHORE, THE—(3hrs. 35m., '74) In French, Eng. subtitles. This rather long film by Jean Eustache, a Godard protégé, starts inauspiciously enough with petty love problems among Left Bank hippies, but it soon develops into an absorbing story of how people in general muck up their loves and lives. The movie is full of grimy but also grimly funny reality, and the acting is fine. Jean-Pierre Léaud gives one of his few thoroughly convincing performances. **2**

SALO—(1hr. 57m., '77) In Italian, Eng. subtitles. An acutely distasteful transposition of de Sade's *120 Days of Sodom* to a Fascist retreat in occupied Italy. It never pretends to be anything other than an extended, graphic depiction of various forms of torture and (mostly homo-) sexual abuse. Dir. Pier Paolo Pasolini. **47**

STROSZEK—(1hr. 48m., '77) In German, Eng. subtitles. Werner Herzog's film about a simple, gentle man who is released from prison and returned to a world which he confronts with bewilderment. He and two other misfits arrive in the United States and before long the mechanics of American capitalism catch up with them. With Bruno S., Eva Mattes and Clemens Scheitz. **2**

TAKE THE MONEY AND RUN—(1hr. 25m., '69) Woody Allen's early comedy in the classic tradition is quintessential Allen, beautifully compact and simply rib-cracking fun. **13**

THIRD MAN, THE—(1hr. 47m., '50) A tense, thrilling manhunt drama set in Allied-occupied Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Valli, Orson Welles and Trevor Howard. Dir. Carol Reed. **4**

THEATER

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Broadway

Previews and Openings

Monday, May 24

BEYOND THERAPY—John Lithgow and Dianne Wiest in Christopher Durang's comedy about two people who meet through a personal ad in a newspaper; directed by John Madden. Mon.-Thurs. at 8, Sat at 2; $16-$22.50. Fri. & Sat. at 8, $18.50-$25. Wed. at 2, $14.50-$20. Previews now prior to a 5/26 opening. All preview tickets $10-$17. **Brooks Atkinson,** 256 W. 47th (245-3430). 2 hrs., 10 min. All major credit cards.

BLUES IN THE NIGHT—A musical, conceived and directed by Sheldon Epps, about three women singers (two black and one white) in the 1930s with the action taking place in a sleazy Chicago hotel; starring Leslie Uggams, Debbie Shapiro, and Ruth Brown. Music and lyrics by Harold Arlen, Alberta Hunter, Johnny Mercer, Andy Razaf, Bessie Smith, and Benny Goodman. Previews now prior to a 6/2 opening. Tues.-Thurs. at 8, Wed. & Sat. at 2, $19-$22; Fri. & Sat. at 8, Sun. at 3, $21-$24. **Rialto,** Broadway & 43rd St. (354-5247). 2 hrs., 10 min. All major credit cards.

DO BLACK PATENT LEATHER SHOES REALLY REFLECT UP?—Russ Thacker stars in John Powers's musical spoof about growing up Catholic, with music and lyrics by James Quinn and Alaric Jans; directed by Mike Nussbaum. Previews now prior to a 5/27 opening. Tues.-Thurs. at 8, Sat. at 2 & Sun. at 3; $18-$25. Fri. & Sat. at 8, $20-$27.50; Wed. at 2, $16-$22.50. Preview prices: $15 & $20. **Alvin,** 250 W. 52nd (757-8646). 2 hrs., 10 min. All major credit cards.

Tuesday, May 25

THE BEST LITTLE WHOREHOUSE IN TEXAS—Welcome Back! A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Carlyn Glynn as the proprietress. Returns to start previews 5/25 prior to a 5/31 opening. Half-price previews through 5/31 matinee. After opening, Mon.-Sat. at 8, Sat. at 2, $20-$30. Wed. at 2, $18-$28. Spec. mat. 5/30 at 3. **Eugene O'Neill Theater,** 230 W. 49th (246-0220). 2 hrs., 40 min. All major credit cards.

Now Playing

AGNES OF GOD—John Pielmeier's play, starring Elizabeth Ashley, Amanda Plummer, and Geraldine Page, set in a convent, about a young nun who gives birth there and whose child is murdered to avoid a possible scandal; directed with skill and fine visual imagination by Michael Lindsay-Hogg. Mon.-Thur. at 8, $19-$27.50; Fri. & Sat. at 8, $22.50-$28.50; Wed. at 2, $19-$25; Sat. at 2, $21.50-$27.50. **Music Box,** 239 W. 45th St. (246-4636). 2 hrs., 10 min. All major credit cards.

AMADEUS—Frank Langella, Dennis Boutsikaris, and Suzanne Lederer in a play by Peter Shaffer, set in Vienna, about the love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $21-$32.50; Fri. & Sat. at 8, $22.50-$35; Wed. at 2, $20-$30. **Broadhurst,** 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, $20-$32; Wed. at 2, $18-$27; Sat. at 8, $24-$35. From 6/5, sched. is as follows: Wed.-Fri. at 8; Sat. & Sun. eves at 6:45; Wed.; Sat., Sun. at 2. **Uris,** 51st St. W. of Bdway (586-6510). All major credit cards. ● ●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Tues.-Thurs. at 8, $25-$35; Fri. & Sat. at 8, $27.50-$40; Wed. at 2, $20-$30; Sat. at 2, Sun. at 3, $22.50-$32.50. **Shubert,** 225 W. 44th (239-6200). 2 hrs., 15 mins. Major credit cards. ● ●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernhardt. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Sat. at 8, $20-$27.50; Sat. at 2, Sun. at 3, $18.50-$25; Wed. at 2, $15-$20. **John Golden,** 252 W. 45th (246-6740). 2 hrs., 45 min. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, $20-$30; Fri. and Sat. at 8, $22.50-$40; Sat. at 2, Sun. at 3, $17.50-$30; Wed. at 2, $17.50-$27.50. **Ambassador,** 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ● ●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Farley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Mon., Wed. & Fri. at 8, Sun. at 3, $13-$19; Sat. at 8, $17-$23; Wed. & Sat. at 2, $12-$18. **Biltmore,** 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ● ●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented young people. Mon.-Thurs. at 8, Sat. at 2, $25-$40; Fri. & Sat. at 8, $32.50-$40; Wed. at 2, $25-$40. **Imperial,** 249 W. 45th (239-6200). 2 hrs., 10 min. Credit cards.

EVITA—Loni Ackerman is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With Anthony Crivello and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, $17.50-$35; Fri. & Sat. at 8, $20-$40; Wed. at 2, $14-$25; Sat. at 2, $17.50-$30. **Broadway,** Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ● ●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, $20-$35; Fri. & Sat. at 8, $23-$40; Wed. at 2, $15-$30. **Majestic,** 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita, Cats,* and *Jesus Christ Superstar,* has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat., & Sun. at 2, $18-$25; Fri. & Sat. at 8, $19-$26.50. 6/3, Thurs. mat. at 2 p.m. No Sun. 5:30 perf. that week.) **Royale,** 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music,* directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3; Fri. & Sat. at 8, $25.50-$35; thru 6/30. **Nederlander Theater,** 208 W. 41st (921-8000). 2 hrs., 30 min. ●

MASTER HAROLD . . . and the boys—Athol Fugard's drama about a 17-year-old white South African youth's relationship with two black men employed by his family; with Lonny Price, Zakes Mokae, and Danny Glover. The play is wonderful, and devastating without being depressing; the two black actors are exhilarating, and Mr. Fugard directs with the same insight and control with which he writes. Tues.-Thurs. at 8, Sat. at 2, $17-$27.50; Fri. & Sat. at 8, $19-$30; Wed. at 2, $16-$25. **Lyceum,** 149 W. 45th (239-6200). 2 hrs. All major credit cards.

MEDEA—Zoe Caldwell, Judith Anderson, Mitchell Ryan, and Pauline Flanagan in the Robinson Jeffers adaptation of Euripides' play; directed by Robert Whitehead. With Paul Sparer, Don McHenry, Peter Brandon, Harriet Nichols, Giulia Pagano, and Lucien Douglas. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $19.50-$30; Fri. & Sat. at 8, $22.50-$32.50; Wed. at 2, $18.50-$28.50. **Cort,** 138 W. 48th St. (239-6200). 2 hrs. All major credit cards.

NINE—Raul Julia stars in a musical with book by Arthur Kopit, based on the Fellini film *8 1/2,* set in a spa, focusing on a decadent film director caught in a midlife crisis, and the 21 women in his life. Very pleasurable music by Maury Yeston; directed and choreographed with endless resourcefulness by Tommy Tune. With Karen Akers, Taina Elg, Shelly Burch, Anita Morris, and Lilliane Montevecchi. Mon.-Thurs. at 8, $32.50-$37.50; Fri. & Sat. at 8, $35-$40; Wed. & Sat. at 2, $25-$35. **46th St. Theater,** (246-0246). 2 hrs. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, $18-$32. **Edison,** 240 W. 47th (757-7164). 2 hrs., 5 min. Credit cards. ● ●

THE PIRATES OF PENZANCE—Gary Sandy, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $20-$30; Fri. & Sat. at 8, $21-$35; Wed. at 2, $16-$25. **Minskoff,** 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards.●

PUMP BOYS AND DINETTES—A modest, charming, completely entertaining musical, moved up from off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $18.50-$22.50. **Princess,** 200 W. 48th (586-3903).

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Donna Drake, Gary Chapman, Michael Scott Gregory, and Mercedes Ellington. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, $23-$32.50; Fri. & Sat. at 8, $24-$35; Wed. at 2, $19-$27.50. **Lunt/Fontanne,** 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards. ●

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, $17.50-$27.50; Fri. & Sat. at 8, $25-$35; Wed. at 2, $15-$22.50. (Eddie

Bracken subs for Mickey 5/31-6/12. Spec. mat. 5/31 at 3, instead of eve. perf.) **Mark Hellinger,** 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ● ●

WALTZ OF THE STORK—A new comedy with music, *written, directed, and starred in by* Melvin Van Peebles with Megan Van Peebles. Tues.-Thurs. at 8; Wed. at 2, $22.50; Fri., & Sat. at 8, Sat. at 2, Sun. at 3, $24. **Century,** 235 W. 46th (354-6644). 2 hrs.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, $25-$35; Wed. at 2, $20-$30. **Palace,** 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards. ●

Off Broadway

THE BROWNING VERSION—Revival of Terence Rattigan's play about the relationship between a retiring school teacher and his unfaithful wife; starring Lee Richardson and directed by Stephen Porter. *Curtain-raiser is J.M. Barrie's The Twelve-Pound Look.* Tues.-Sat. at 8; Wed., Sat., & Sun. at 2: $14.50, $16.50. **Roundabout Stage Two,** 307 West 26th (242-7800).

CAST OF CHARACTERS—Revival of creations of Ruth Draper, as interpreted by Patrizia Norcia; including "The Italian Lesson," "The Actress," "A Children's Party," and others; directed by David Kaplan. Tues.-Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; $15. **Cherry Lane Theater,** 38 Commerce St. (989-2020).

THE CHALK GARDEN—Revival of Enid Bagnold's charming 1955 drama, with Irene Worth, Constance Cummings, Donal Donnelly, I. M. Hobson, and Sallyanne Tackus, about two formidable women and a lady companion with a secret past; directed by John Stix. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; $14.50-$16.50. **Roundabout Stage One,** 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16.50-$20.50. **Lucille Lortel Theatre,** 121 Christopher St. (924-8782).

THE DINING ROOM—A. R. Gurney's comedy stars Lois de Banzie, W. H. Macy, Ann McDonough, Pippa Pearthree, Remak Ramsay, and John Shea; directed by David Trainer. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7. A Playwrights Horizons production. **Astor Place Theater,** 434 Lafayette St. (254-4370).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $12-$15. **Sullivan St. Playhouse,** 181 Sullivan (674-3838).

THE FREAK—Granville Burgess's play about psychic/faith healer Edgar Cayce; directed by Stephen Zuckerman. Tues.-Thurs. at 8, Fri. at 8, Sat. at 2:30 & 8, Sun. at 3 & 7:30; $10-$14.50. **D. Fairbanks Theater,** 432 W. 42nd (239-4321).

THE HOTHOUSE—Harold Pinter's comedy, set in what appears to be a state-run rest home, revolves *around a murder plot and bureaucratic ineptitude;* directed by Adrian Hall. $16-$21.50. **Playhouse Theater,** 359 W. 48th (489-9237).

THE LAST LATIN LOVER—Based on Ricardo Halac's play, adapted by Leonard Melfi and Max Ferra, a contemporary comedy delving into the trials and tribulations of a Hispanic-American man, his WASP wife, and his mother. Thurs.-Mon. at 8, Sat. & Sun. at 3; $10; from 6/3. **INTAR,** 420 W. 42nd (279-4200).

LIVINGSTONE AND SECHELE—David Pownall's play about the doctor's attempt to convert an African chieftain to christianity; directed by Will Lieberson. Tues.-Sat. at 8, Sat. & Sun. at 3; $8-$12. **Quaigh Theater,** 108 W. 43rd (221-9088).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Red Wilcher, Carol Woods, Peggy Alston, and Frozine Jo Thomas. Music onstage by New Orleans Blue Serenaders. The performers are radiant and the true joy of the show lies in personalities and their interactions. The whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; $14.95-$18.95. **Village Gate,** 160 Bleecker St., at Thompson (475-5120). ●

THE REGARD OF FLIGHT—Bill Irwin stars in an event that pokes fun at theatrical styles and conventions. Thurs.-Sat. at 8, Sun. at 3; $10-$12. **American Place Theater,** 111 W. 46th (247-0393).

SISTER MARY IGNATIUS EXPLAINS IT ALL FOR YOU—Christopher Durang's satirical comedy, starring Elizabeth Franz; directed by Jerry Zaks. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; $16. Opening playlet is Durang's *The Actor's Nightmare.* **Westside Arts,** 407 W. 43rd (541-8394).

THE SIX O'CLOCK BOYS—Sidney Morris's play, directed by Raymond Homer, starring Vera Lockwood as an aging resident of a welfare hotel. Tues.-Fri. at 8, Sat. at 7 & 9, Sun. at 3 & 7; $10-$15. **Van Dam Theater,** 15 Van Dam St. (675-0498).

TORCH SONG TRILOGY—*International Stud, Fugue in a Nursery,* and *Widows and Children First,* all by and with Harvey Fierstein, and with Court Miller. Tues.-Sun. at 7:30: $17.50-$20. An amusing as well as moving trio of plays about the homosexual world. **Actors Playhouse,** 100 7th Ave So. (691-6226).

TOTAL ABANDON—Larry Atlas's work-in-progress, directed by Jack Hofsiss, is set in the anteroom of a mid-west courtroom and deals with a young man abandoned by his wife and left with his young son. With Jeffrey DeMunn, John Heard, Michael Lerner, and W.B. Brydon. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $15; 6/5-27. **Perry St. Theater,** 31 Perry St. (807-0006).

WITH LOVE AND LAUGHTER—Celeste Holm, Wesley Addy, and Gordon Connell in an evening of theater exploring the relationship between men and women through the words of a galaxy of writers and composers. Tues.-Sat. at 8, Sat. at 2:30, Sun. at 3 & 7; $12-$14; from 5/28. **Harold Clurman Theater,** 412 W. 42nd (594-2370).

Theater Companies

AMERICAN JEWISH THEATER—Fritz Hochwalder's *The Raspberry Picker;* directed by Dan Held; about officials of an Austrian town who mistake a petty thief for a war criminal. Wed., Thurs., & Sat. at 8, Sun. at 2 & 7; $8; thru 6/11. **92nd St. Y,** 92nd & Lexington (427-6000 ext. 134).

AMERICAN PLACE THEATER—*Serious Bizness:* American Humorists Series presents *Laugh at Lunch,* with David Babcock, Winnie Holzman, Jill Larson, Don Perman in an off-the-wall comedy revue. Tues. & Thurs. at 1, Wed. at noon. $3.50. **Theater,** 111 W. 46th (247-0393).

CIRCLE REPERTORY—Jules Feiffer's new comedy, *Think Piece,* about a woman's efforts to keep from drowning in a sea of trivia; directed by Caymichael Patten. $13-$17.50; 5/26-7/4 (call theater for specifics). **Circle Rep,** 99 7th Ave. So. (924-7100).

DOUBLE IMAGE THEATER—Harry Kondoleon's four plays: *The Cote d'Azur Triangle* and *Self Torture and Strenuous Exercise,* Wed. & Fri. at 8, Sat. at 10, Sun. at 3. *The Fairy Garden* and *Andrea Rescued,* Thurs. at 8, Sat. at 3 & 7; $4; 6/2-20. **John Jay College,** 444 W. 56th (245-2489).

EQUITY LIBRARY THEATER—The first New York city revival of *Applause,* musical based on the film *All About Eve;* directed by Leslie Eberhard. Book by Comden & Green; music by Charles Strouse; lyrics by Lee Adams. Tues.-Sun. at 8, Sat. & Sun. at 2:30; thru 6/6. **Theater,** 310 Riverside Drive (663-2028).

JEWISH REPERTORY THEATER—*Vagabond Stars,* a new musical in English about making it in *America in the early 1900s;* by Nahma Sandrow, Raphael Crystal, and Alan Poul; directed by Ran Avni. Wed., Thurs. at 8, Sat. at 8:30, Sun. at 3 & 7; $7; 5/29-6/27. **YM-YWHA,** 344 E. 14th St. (674-7200).

LA MAMA ANNEX—*The Bacchae,* a bilingual (Japanese/English) production of Tadashi Suzuki's version of the Euripides tragedy, featuring the Wasada troupe and a group of American actors. 5/28-6/6 at 7:30 (no perf. 5/31); $10. **Theater,** 74A E. 4th St. (475-7710).

LION THEATER COMPANY—Brecht's *The Caucasian Chalk Circle,* directed by Gene Nye; in repertory with *Romeo and Juliet* and *Kitty Hawk.* Call theater for dates. **Lion Theater,** 422 W. 42nd (279-4200).

MANHATTAN PUNCH LINE—Fri. & Sat. at 10:30, *Slap Happy,* a musical comedy revue; $5; thru 5/29. Thurs.-Sat. at 8, Sun. at 3, Mon. at 8; $6; thru 6/14—Clifford Goldsmith's 1939 comedy, *What a Life.* **Theater,** 260 W. 41st (921-1455).

MANHATTAN THEATER CLUB—At Upstage: Anthony Giardina's *Scenes from La Vie de Boheme,* directed by Douglas Hughes; about artists searching for love in N.Y. Tues.-Sun. at 7:30, Sat. & Sun. at 3; $14-$16; thru 5/30. **MTC,** 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play,* a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interests, emotional in-

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volvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $9-$14; thru 6/6. **Theater Four,** 424 W. 55th (246-8545).

PLAYWRIGHTS HORIZONS—Jonathan Reynolds' *Geniuses* is a comedy set in the Philippines during the filming of an epic; directed by Gerald Guttierez. At the Mainstage. **Theater,** 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Federico Garcia Lorca's *Dona Rosita, la Soltera;* Vicente Lleo's *Le Corte de Faraon,* Carballido's *Te Juro Juana Que Tengo Ganas* in Spanish, in repertory thru June; $7-$8. Call for times and dates. **Gramercy Arts Theatre,** 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Victorian Music Hall; Phyllis Craig's *Bargain for Murder, Revenge Is Sweet,* Gaslight and *Murder One.* Mon.-Sat. at 8, Sun. at 3; $6. **Theater,** 301 W. 55th (997-9582).

SOHO REP—Barrie Keeffe's *Barbarians,* about three London teenagers, unable to get work, who try to smash their way into a meaningful existence. Thurs.-Sun.; $6; 6/4-27. **Soho,** 19 Mercer St. (925-2588).

STONEWALL REPERTORY THEATER—*As Time Goes By,* a musical play by Noel Grieg and Drew Griffiths, which portrays homosexual life in three different periods; directed by William Hunt. Fri., Sat. at 8; Sun. at 7; $4; thru 6/13. *City Pieces,* three one-acters by Robert Chesley, play Fri. & Sat. at 11 p.m.; $4; Thru 6/12. **Courtyard Playhouse,** 39 Grove St. (741-0307).

THE TROUPE—In repertory: Jean Genet's *The Maids;* two plays by Moliere, *The Forced Marriage,* and *The Jealousy of Le Barbouille;* Henrik Ibsen's *A Doll's House.* Call theater for dates. Thru 6/6; Thurs.-Sat. at 8, Sun. at 3; $4. **Theater,** 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

AGAMEMNON—The Aeschylus classic, adapted and directed by Brother Jonathan O.S.F. Wed.-Sat. at 8, Sat. at 2, Sun. at 3; $6; thru 6/6. **Greek Theater,** 120 W. 28th (807-0156).

THE ANTIGONE—Sophocles' play, translated by John Chioles, featuring music by Richard Peaslee; with Lisa Banes in the title role and F. Murray Abraham as Creon. Tues.-Sun. at 8, Sat. & Sun. at 3; $12, $14. **Public/Martinson Hall,** 425 Lafayette St. (598-7100).

THE ARCATA PROMISE—David Mercer's drama about a brilliant but self-destructive actor and the woman he loves; directed by Geoffrey Sherman. With Lisa Carling, Kermit Brown, and Brian Murray. Thurs.-Sat. at 8, Sat. at 2; $4; 5/27-6/12. **No Smoking Playhouse,** 345 W. 45th (582-7862).

ATTENDIN' SKELETONS—James Arlington Jones's play about a family's love and hate for each other; directed by Ron Wentz. Thurs. & Fri. at 8, Sat. at 7:30 & 10:30, Sun. at 3 & 7:30; $6, $8; 5/27-6/30. **Studio R,** 134 W. 28th (675-0006).

BASEBALL WIVES—Grubb Graebner's play about how three generations of women deal with their roles as wives of superstars. With Patti Carr, Lynn Goodwin, and Marcella Lowery; directed by Gloria Maddox. Wed.-Sat. at 8; $4; thru 5/29. **American Renaissance,** 112 Charlton St. (869-3981).

THE BAYSIDE BOYS—C.R. Portz's comedy about a group of construction workers who return to school. Thurs.-Sat. at 8, Sat. & Sun. at 3; $5, $6; thru 5/30. **Labor Theater,** 336 W. 20th St. (242-4420).

BEFORE WE SLEEP—Marjorie Ramirez's play in which a man and a woman compete against each other in a love-hate relationship trying to determine who's stronger. Fri. & Sat. at 8, Sun. at 3; $5; thru 6/27. **Theater 22,** 54 W. 22nd (724-7400).

THE BIRDS—Aristophanes' farce about birds ruling earth and heaven; adapted and directed by Gary Beck. Wed.-Sat. at 8, Sun. at 2:30 & 7:30; $6; thru 5/23. **Sidewalks Theater,** 44 Beaver St. (668-9074).

BONE SONGS—Andre Gregory and Twyla Tharp co-star in the tale of a happy marriage, written and directed by Andre Gregory; musical score by Simon Jeffes. Wed.-Fri. at 8, Sat. at 7 & 9, Sun. are at 7:30 (6/4 perf. at 6 p.m.); $9; thru 6/6. **Cubiculo,** 414 W. 51st (582-1978).

CHICAGO CITY LIMITS—Musical comedy revues, half set, half created from audience suggestions. Wed. & Thurs. at 8, Fri. & Sat. at 8 & 10; $7.50-$10. **Theater,** 351 E. 74th (772-8707).

CITY LIFE—Two one-acters by B.B. Fletcher: *The House Guest* and *The Reading;* directed by Wyatt Paul Davis. Sun.-Wed. at 7:30; $6; thru 6/9. **18th St. Plyhse,** 145 W. 18th (279-4200).

CRAZY AS ZALOOM—Paul Zaloom's newest one-man shows. Thurs.-Sun. at 8; $4; thru 5/30. **Theater for the New City,** 162 Second Ave. (254-1109).

DESIREE—Norman de Palm's one-act play, featuring Marian Rolle, describing a black woman's plight through life; and her journey into madness. Thurs.-Mon. at 8; $6; 5/27-6/6. **NETWORK,** 754 9th Ave. (586-1260).

THE DITCH—Jakov Lind's radio drama, *Anna Laub,* adapted and directed by Ann Scofield, about seven characters who inherit the ruins of a world that once was. Wed.-Sun. at 8, Sun. at 3; $6, $7; 6/2-20. **Theater of the Open Eye,** 316 E. 88th (534-6909).

DON JUAN IN HELL—The G.B.S. classic, directed by Alex Iglesias. Thurs.-Sat. at 8, Sun. at 3:30. **Aardvark,** 47 E. Houston (226-9691).

DOUBLE BILL—Moliere's *A Doctor in Spite of Himself* and Racine's *Andromache.* Thurs.-Sat. at 8, Sat. at 3; $4; 6/3-19. **Grace and St. Paul Lutheran Church,** 123 W. 71st (757-6300).

DOUBLE BILL—Murray Osborn's *The Altoona Y* and *Falling Apart;* both directed by Kannan Menon. Fri. at 8, Sat. & Sun., 5 & 8; $4; 6/4-20. **Goddard Theater,** 647 Columbus Ave. (864-5941).

DOUBLE BILL—Political musical comedy revues: *Off the Wall Strikes Back,* Tues.-Sat., Sun. at 9. *Freedom Ain't No Bowl of Cherries,* Thurs. & Fri. at 8. $4. **Truck and Warehouse,** 79 E. 4th (254-5060).

EXTRAORDINARY HISTORIES—*And The Raven of Course* (The Poe Project). A collaboration of actors, writer, composer, director, and designers. All perf. at 8, except Fri. at 7:30. **Medicine Show,** 6 W. 18th St. (255-4991).

FACTWINO—The San Francisco Mime Troupe offers its comic strip musical, *Factwino Meets the Moral Majority,* here after a year on the West Coast. Call theater for specifics. **F.I.T. Amphitheater,** 227 W. 27th (279-4200).

FIRST AMENDMENT COMEDY AND IMPROV SHOWS—Musical comedy revues made from audience suggestions and comedy sketch shows. Thurs.-Sat. at 8, Fri. & Sat. at 10:30; $6-$7.50. **Theater,** 2 Bond St. (473-1472).

FRANKOVICH—Donald Kvares's play is concerned with the reactions of a couple to their son's desire to join the Israeli army; directed by Ted Mornel. With Frank Ciraci, Peter Johl, and Elaine Olesker. Wed.-Sat. at 8; $4; 5/26-6/12. **ATA,** 314 W. 54th (581-3044).

FRIENDS FOR LIFE—Brenda Friend's drama about a love triangle seen in retrospect; directed by Robert Johnson. Thurs.-Sat. at 8, Sun. at 7; $6; thru 6/6. **NYTE,** 62 E. 4th St. (477-4120).

THE GANG'S ALL HERE—Revival of the Jerome Lawrence/Robert E. Lee play about politics and the presidency. With Orson Bean and William Cain; directed by Stephen Jarret. Thurs.-Sun. at 8; $6; thru 6/13. **Riverwest Theater,** 155 Bank St. (243-0259).

GAS STATION—Shelby Buford, Jr.'s tale of terror set in a deserted gas station in the San Fernando Valley; directed by Robert Fuhrmann. Fri.-Mon. at 8; $6; thru 6/14. **V.A. Smith Chapel,** 6th Ave. & 20th (674-0057).

HARD TIMES—A dramatization of Dickens's novel, adapted and directed by Thomas Luce Summa, starring Roger Middleton. Tues.-Sun. at 8, Sun. mat. at 3; 6/1-14. **National Arts Club,** 15 Gramercy Park South (679-7575).

HELLO...I'M NOT IN RIGHT NOW—Barbara Schottenfeld's musical revue about a songwriter, her best friend, and a young lawyer, starring Ms. Schottenfeld, Bev Larson, and Ralph Bruneau; directed by Mitchell Ivers. Thru 6/13. Phone theater for specifics. **Off Center Theater,** 436 W. 18th (929-8299).

THE LAST PROSTITUTE—William Borden's comedy/drama about a successful call-girl who has retired and traded her penthouse for a farm and hard work; directed by Jennifer Stock, featuring Elaine Sulka, Rob Neukirch, and Michael McCleery. Thurs.-Sat. at 8, Sun. at 3; $6; thru 6/13. **Raft Theater,** 432 W. 42nd (279-4200).

THE LEGAL MACHINE—Alfonso Vallejo's surrealistic black comedy starts when a letter is discovered on the corpse of a man convicted and executed for murder. Thurs.-Sat. at 8, Sun. at 4; $5; 6/3-19. **Theater-at-St. Clement's,** 423 W. 46th (246-7277).

LITTLE SHOP OF HORRORS—Musical based on Roger Corman's low-budget cult classic horror; book and lyrics by Howard Ashman; music by Alan Menken. Thru 6/6. **WPA Theater,** 138 Fifth Ave. (691-2274).

THE MAN—Mel Dinelli's psychological drama, directed by Philip Giberson, with Eric Douglas, Lenka Peterson, Ed VanNuys. Thurs.-Sat. at 8, Sat. & Sun. at 3; $6; thru 6/6. **Apple Corps Theater,** 601 W. 51st (664-0027).

MARATHON '82—15 new one-act plays are presented in 4 series. Wed.-Sun. at 7:30, Sat. & Sun. at 2:30; $10; thru 6/21. **Ensemble Studio,** 549 W. 52nd (247-4982).

MERCENARIES—James Yoshimura's play, directed by Jody McAuliffe, which traces the fates of three Americans on a Caribbean Island. Tues.-Sun. at 8, Sun. mat. at 3; $8; 6/2-27. **Women's Interart Center,** 549 W. 52nd (279-4200).

MOVIE CRAZIES—A farce by Richard Brooks, directed by Peter Palame, which depicts the misadventures of a small-time movie producer. Thurs.-Sat. at 8, Sun. at 3 & 8; $4; thru 6/6. **Actors Outlet,** 120 W. 28th (869-3981).

NO EXIT—A revival of the Jean-Paul Sartre work. Wed.-Sat. at 8, Sun. at 3 & 8; $6; thru 6/6. **Dinah Theater,** 15 W. 18th St. (877-9129).

OH DAD, POOR DAD, MAMMA'S HUNG YOU IN THE CLOSET AND I'M FEELIN' SO SAD—Arthur Kopit's play, directed by Susan Atkinson. 6/3-7, 10-14. Evenings at 8, Sun. at 3; $4. **Terrace Theater,** 23 W. 73rd St. (16th floor) (789-1293).

110 IN THE SHADE—A revival of the Harvey Schmidt-Tom Jones musical, based on *The Rainmaker;* directed by Fran Soeder. Tues., Wed., Fri. & Sat. at 8, Sat. & Sun. at 3; $6. **Theater Space,** 2 E. 90th (534-5366).

THE OVERCOAT—A new play by Tom Fontana adapted from the short story by Gogol, directed by Linda Laundra; featuring Austin Pendleton. Tues.-Thurs. at 8, Fri. at 7 & 10, Sat. at 3 & 7; $8; thru 5/29. **Westside Mainstage,** 424 W. 49th (226-1991).

THE OWL AND THE PUSSYCAT—Bill Manhoff's comedy about the chance meeting of a hooker and an intellectual. Wed.-Sat. at 8, Sun. at 4; $6; thru 6/11. **Garrett,** 133 Second Ave. (929-3567).

RED AND BLUE—Michael Hurson's play, directed by JoAnne Akalaitis, featuring Earl Hindman, Randy Danson, and James Hurdle. Phone theater for specifics. **Public/Other Stage,** 425 Lafayette St. (598-7100).

SOMETHING RICH AND STRANGE—Three one-acters: Alicia Lambert's *The Race,* Ralph Falco's *The Key and the Wall,* and Norman Rhodes's *When Roses Fade.* 6/2-19 (call theater for specifics). **New Playwrights Theater,** 152 W. 66th (879-3184).

SPRING'S AWAKENING—Frank Wedekind's drama of adolescence and dawning sexuality, adapted and directed by Neal Weaver. Thurs.-Sat. at 8, Sun. at 3; $6; thru 6/20. **Alvina Krause Theater,** 306 W. 38th (564-3293).

SUFFRAGETTE—Musical by Josh Rubins, George Birnbaum, and Andrew Cadiff, about tactics used by the Pankhurst family. Thur.-Sun. at 8; Sat. & Sun. at 3; $4; thru 5/29. **Trinity,** 164 W. 100th (222-6641).

TOUCHED—Stephen Lowe's drama about the real victims of WW II, the women left behind; directed by Richard Seyd. Thurs.-Sat. at 8, Sun. at 5; $4; 5/27-6/20. **Wonderhorse,** 83 E. 4th (869-3981).

TRIO—Selma Thompson's *A Modest Proposal;* Gene Ruffini's *Holidays,* and E.M. Christian's *No Song of an Ingenue.* Fri.-Sun. at 7; $4; 6/4-13. **Collective Actors Theater,** 212 W. 29th (691-1398).

TRIPLE BILL—James Joyce's *Molly Bloom* (from *Ulysses*), Geraldine Aron's *Bar and Ger,* Wolf Mankowitz's *The Hebrew Lesson.* Fri. thru Sat. at 8, Sun. at 3; $5; thru 6/6. **Irish Rebel Theater,** 553 W. 51st (757-3318).

TRIPLE BILL—Rob Meiksins's *I've Come for the Trunk.* Seth Greenland's *Partners in Crime.* Philip Riley's *The Reputation of Jane Jay.* Thurs.-Sat. at 7:30; Sun. at 4; $5; thru 5/30. **18th St. Playhouse,** 145 W. 18th St. (475-8186).

TWO SMALL BODIES—Neal Bell's psychological thriller, starring Judith Ivey and Brad O'Hare, directed by Norman Rene. Wed.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7; $10. **Production Co.,** 120 W. 28th (308-3418).

UNHEARD SONGS—Percy Granger's two one-acters, *Vivian* and *Solitude Forty;* directed by Charles Morey. Thurs.-Sat. at 8, Sun. at 7; $6. **Ark Theater,** 131 Spring St. (431-6285).

VOLUNTEERS—Brian Friel's drama of cowardice among a group of IRA internees, starring Will Jeffries, and Mark Cuddy; directed by Liam O' Brien. Thurs.-Sun. at 8, Tues. at 8; $6; thru 6/12. **Westbeth Theater Center,** 151 Bank St. (691-2272).

THE WOODS—Patti LuPone and Peter Weller co-star in David Mamet's play. Call theater for specifics. **Second Stage,** 23 W. 73rd St. (16th floor) (787-8302).

THE WILDE SPIRIT—One-man show written and performed by Kerry Ashton, showing the many sides of Oscar Wilde. Wed.-Sat. at 8; $5; 6/2-26. **Theatre Off Park,** 28 E. 35th (679-6283).

NEW YORK TICKET SERVICE
For free information regarding what tickets may be obtained for theater, dance, and concerts, call 880-0755 Mon.-Fri., 12:00 to 6:00. *New York* Magazine will be happy to advise you.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

ELIE ABRAHAMI—Poetic images in watercolor/pastel, thru 6/12. Sutton, 29 W. 57th (888-0638).

FERNANDO BOTERO—Bloated, satiric figures in recent sculpture, thru 5/29. Marlborough, 40 W. 57th (541-4900).

CHARLES E. BURCHFIELD—The four seasons in 45 watercolors, thru 6/4. Kennedy, 40 W. 57th (541-9600).

RICHARD CROZIER—The Virginia landscape, thru 5/29. Tatistcheff, 38 E. 57th (888-1599).

ANNE DUNN—Studio still lifes and the south of France in colored ink drawings, thru 5/25. Fischbach, 29 W. 57th (759-2345).

ILSE GETZ—3-D constructions, collage of architectural fragments, thru 5/28. Rosenberg, 20 W. 57th (757-2700).

HELEN GILBERT—Light and paper work, thru 6/12. Arras, 29 W. 57th (421-1177).

BARBARA HEPWORTH—Large scale sculpture from 1958 to 1973, thru 5/29. Marlborough, 40 W. 57th (541-4900).

ROBERT IRWIN—Line, dot, and disc abstractions plus installation drawings, thru 6/12. Pace, 32 E. 57th (421-3292).

L. BRENT KINGTON—"Weathervanes" in polychromed steel, thru 5/31. Portnoy, 56 W. 57th (757-0461).

LIZBETH MITTY—Domestic interiors, thru 6/5. Esman, 29 W. 57th (421-9490).

ROBERT MURRAY—Shades of blue in aluminum and bronze sculpture, thru 5/29. Hamilton, 20 W. 57th (765-5915).

ELIE NADELMAN—100th anniversary of this elegant, sophisticated sculptor, 5/26-7/1. Zabriskie, 29 W. 57th (832-9034).

KENNETH NOLAND—Multi-colored chevron shaped monotypes, thru 5/28. Emmerich, 41 E. 57th (752-0124).

ARCHIE RAND/LEATRICE ROSE—Works/Delicately colored interiors on paper. Thru 5/26. deNagy, 29 W. 57th (421-3780).

SUSAN RODGERS—Delicate metal sculpture and the picture plane, thru 6/26. Touchstone, 29 W. 57th (826-6111).

FELIX RUVOLO/EMERSON WOELFFER—Paintings of the 50's by both. Thru 6/5. Gruenebaum, 38 E. 57th (838-8245).

MARTIN SCHONGAUER (c. 1450-1491)—Eighteen engravings by this German Renaissance master, thru 5/31. Donson, 38 E. 57th (355-6970).

ESPHYR SLOBODKINA—Abstractions of the 30's and 40's, thru 5/29. Deutsch, 20 W. 57th (765-4722).

JAMES SURLS—Burned, pierced, and joined wooden sculpture with complex themes, thru 6/4. Frumkin, 50 W. 57th (757-6655).

ANTONI TAPIES—25 mixed media pieces on paper and cardboard, thru 6/5. del Re, 41 E. 57th (688-1843).

JOHN TERELAK—Contemporary American Impressionist landscapes, thru 6/30. Grand Central, 24 W. 57th (867-3344).

MICHAEL VIVO—Fabric studies in bold color drawings, thru 6/5. Iolas-Jackson, 52 E. 57th (755-6778).

EDOUARD VUILLARD (1868-1940)—Drawings by this Nabis, thru 6/5. Heidenberg, 50 W. 57th (586-3808).

TOM WESSELMANN—Two giant still lifes, erotic dialogue in new shaped canvases, thru 5/29. Janis, 110 W. 57th (586-0110).

Madison Avenue and Vicinity

BARBARA ABRAMS—Chrome-plated and painted brass sculpture illuminated with colored bulbs, thru 5/28. Urdang, 23 E. 74th (288-7004).

CAROL ANTHONY—Layered landscapes using craypas, thru 5/29. Davidson, 43 E. 78th (734-6702).

DAVID AZUZ—People in cafes and markets, thru 6/15. Soufer, 1015 Madison (628-3225).

MOE BROOKER—Broken grounds of intense color with collage elements, thru 6/5. Siegel, 29 E. 73rd (288-9200).

ALEXANDER CALDER—Small scale sculpture, thru 6/3. Knoedler, 19 E. 70th (794-0550).

DAVID CANTINE—Tiny, purified still lifes, thru 6/5. Kraushaar, 724 Fifth (535-9888).

ALAN D'ARCANGELO/JOSE DE RIVERA—Artificial landscapes, eccentric viewpoints, the jet/"Construction #190." Thru 6/5. Borgenicht, 724 Fifth (247-2111).

NIKI DE SAINT PHALLE—See-through mythological figures some electrically wired with colored lights, thru 6/5. Gimpel Weitzenhoffer, 1040 Madison (628-1897).

FELIX DEL MARLE—Futurist paintings from 1912 to 1916 to his De Stijl period, 1922 to 1928, thru 6/12. Carus, 872 Madison (879-4660).

ENRICO DONATI—Textured color abstractions, thru 6/4. Staempfli, 47 E. 77th (535-1919).

JUAN DOWNEY—Thirteen drawings and a video installation, thru 6/5. Schlesinger-Boisante, 822 Madison (734-3600). Mon.-Sat. 10-6.

GARY T. ERBE—Meticulously detailed objects in ambiguous space, thru 6/19. Alexander, 996 Madison (472-1636).

SANCHO M. GERKEN—Mercilessly satiric nudes, thru 6/3. Myers, 19 E. 76th (794-1298).

PETER GOURFAIN—Drawings of repeated heads with devouring scissor-like mouths, thru 6/5. M.O.A., 18 W. 55th (582-5830).

CHAIM GROSS—Early and recent direct carvings in wood and stone, thru 6/4. Forum, 1018 Madison (772-7666).

MICHAEL HEIZER—Three sculptures using rocks, a metal box, and beams, thru 6/19. Fourcade, 36 E. 75th (535-3980).

JENNINE HOUGH—Paintings and watercolors of imagined environments, thru 5/28. Knowlton, 19 E. 71st (794-9700).

DARRYL HUGHTO—Layered acrylic on unprimed canvas/American Modernist still lifes by Bruce, Demuth, Kuniyoshi. Thru 5/29. Salander-O'Reilly, 22 E. 80th (879-6606).

KEITH JACOBSHAGEN—The Midwestern landscapes, thru 6/2. Schoelkopf, 825 Madison (879-4638).

ALEXEJ JAWLENSKY—Brightly colored expressionist portraits by this member of Der Blaue Reiter, thru 5/29. Sabarsky, 987 Madison (628-6281).

BLANCHE LAZZELL—American cubist works from the 1920's to the 50's, thru 5/29. Diamond, 1014 Madison (988-3600).

RICHARD LOVING—Recent work, thru 6/5. Lerner-Heller, 956 Madison (861-9010).

GEORGE NORTH MORRIS—Radically simplified summer shores, thru 6/14. Smith, 1045 Madison (929-3121).

ROGER MÜHL—Paintings of seven famous French chefs, thru 6/5. Findlay, 984 Madison (249-2909).

ALICE NEEL—Still lifes, cityscapes, landscapes, interiors, thru 6/5. Miller, 724 Fifth (246-1625).

PICABIA—Paintings and drawings from 1913 to 1922, thru 5/29. Adler/Castillo, 58 E. 79th (831-3824).

INGE PRICE—Complex fantasies in various media, thru 5/29. Bodley, 1063 Madison (249-2155).

ROBERT QUIJADA—Recent collage constructions, thru 5/31. Ericson, 23 E. 74th (737-6155).

SAUL SCHARY—Connecticut landscapes, thru 6/5. Marbella, 28 E. 72nd (288-7809).

SoHo

PAT ABBOTT-RYAN—Painted wall constructions narrating animal worship, thru 6/12. 22 Wooster (431-6445).

JOHN ALTOON/JANE ROSEN—Drawings of organic abstractions from the 60's and sexual satires/Wall sculpture of rhoplex, pigment, metal filings. Thru 6/12. Thorp, 419 W. Broadway (431-6880).

CONRAD ATKINSON—"Separate Peaces," dealing with El Salvador, nuclear power, war/24 artists, audio works, and album covers. Thru 6/5. Feldman, 31 Mercer (226-3232).

ADA BALCACER/ROSA TAVAREZ—Two artists from the Dominican Republic. Thru 5/30. Cayman, 381 W. Broadway (966-6699).

JENNIFER BARTLETT—Large scale mixed media using charcoal, pastel, mirror, enamel, thru 6/5. Cooper, 155 Wooster (674-0766).

A. AUBREY BODINE/EDWARD S. CURTIS—Maryland and Virginia/19th century prints, gravures of the North American Indian. Thru 5/29. Ledel, 168 Mercer (966-7659).

PETER BRADLEY—Recent paintings, thru 6/20. Dyansen, 122 Spring (226-3384).

D. CAPOBIANCO/DIANE KAROL—Paintings/Floating fragments on tenuous colorfields. Thru 6/5. 55 Mercer (226-8513).

LUCIANO CASTELLI—Wide brushstroked figures over vibrant color cyphers, thru 6/3. Annina Nosei, 100 Prince (431-9253).

DOLLY CURTIS/MARIAN FROEHLICH/DORIS LUBELL—Woven bands of fabric/Concrete and stone sculpture/Pen and ink mandalas. Thru 5/30. Pindar, 127 Greene (533-4881).

DARIA DESHUK—Still lifes, thru 6/5. Inroads, 150 Mercer (226-6622).

SARI DIENES—"Creative Re-Use," thru 6/5. A.I.R., 63 Crosby (966-0799).

MICHAEL FELLERMAN—Large and small scale welded aluminum sculpture, thru 6/5. Hunnings, 139 Spring (966-6942).

DON GUMMER—New wall relief sculpture, thru 6/12. Sperone Westwater Fischer, 142 Greene (431-3685).

EMILY HIXON—Pods in works on paper, thru 6/3. Eno, 101 Wooster (226-5342).

ERIC HOFFMAN/PHILLIP WARNER—Scarred pigment and beeswax on masonite/Haze and white dots on dark backgrounds. Thru 6/11. Carlson, 33 Bleecker (674-2070). Mon.-Fri. 9:30-5.

MARK INNERST—Segmented landscapes, thru 5/29. Kitchen, 484 Broome (925-3615).

DIANE KAROL—Floating fragments on tenuous color fields, thru 6/5. 55 Mercer (226-8513).

NORMAN LALIBERTE—Boxed assemblages, thru 5/30. Jack, 138 Prince (966-4235).

HELENE MANZO—Landscapes, some dunes, and monoprints, thru 5/26. Blue Mountain, 121 Wooster (226-9402).

KNOX MARTIN—Works on paper, thru 5/26. Ingber, 460 W. Broadway (674-0101).

LORA PENNINGTON/GENEVIEVE RECKLING—Humorous bronzes with Western themes/Gnarled cactus, rushing rivers in oils. Thru 6/12. Starkman, 465 W. Broadway (228-3047).

NAOMI K. PLOTKIN/RICH SAMUELSON—"Horsescapes" in paintings, graphics/Mailboxes, traffic lights in encaustic on canvas. Thru 5/30. Atlantic, 458 W. Broadway (228-0944).

LOIS POLANSKY—Works in handmade paper, thru 6/9. Milliken, 98 Prince (966-7800).

SIGMAR POLKE—Imagistic paintings, thru 6/2. Solomon, 392 W. Broadway (925-1900).

MARION RANYAK—House plants and outdoor scenes, thru 5/26. Soho 20, 99 Spring (226-4167).

LES REKER—Large "studio" landscapes of visions from Hawk Mountain, thru 5/26. First Street, 386 W. Broadway (226-9011).

NORMA A. SHATAN—Still lifes and pencil drawings, thru 5/26. Prince Street, 121 Wooster (226-9402).

GARY STEPHAN—Sculpture and subtle color fields, thru 5/26. Boone, 420 W. Broadway (966-2114).

JIM SULLIVAN—Half told narratives lushly painted, thru 6/2. Hoffman, 429 W. Broadway (966-6676).

SHIRLEY LAZARUS TORAN—"Chroma Illume Series," thru 5/31. Pleiades, 152 Wooster (475-9658).

HELENE VALENTIN—Paintings, thru 5/29. Hutchinson, 138 Greene (966-3066).

EDIE VONNEGUT—"Angels in Dirty Places," thru 6/20. Central Falls, 478 W. Broadway (533-9481).

JACK YOUNGERMAN—Relief paintings, 1979 to 1982, thru 6/4. Washburn, 113 Greene (966-3151).

DENNIS ZABOROWSKI—Realist oils of broken china, melting forks, underwear, thru 6/3. Westbroadway, 431 W. Broadway (966-2520).

MICHAEL ZWACK—Large scale pigment drawings, thru 5/29. Metro, 169 Mercer (925-8335).

Other

BRADLEY ARTHUR—New Bronzes, thru 5/29. Pietrasanta Fine Arts, 121 E. 24th (254-5610).

JOHN JAMES AUDUBON—50 oils, watercolors, drawings, and prints by this painter of birds, portraits; and his two sons, John and Victor, thru 6/5. Grey, NYU, 33 Washington Pl. (598-7603).

MARC BRASZ—Huge figures trapped in subways, thru 6/19. Fashion Moda, 2803 Third (585-0135).

FRAN DROPKIN—Expressionist beaches, 5/25-6/20. Zoma, 327 Columbus (595-0500).

SANDRA MACKINTOSH—Collages made of banknotes and other papers, thru 5/29. Ekstrom, 417 E. 75th (988-8857).

KINGSLEY PARKER—Couches and overstuffed chairs in oil on gessoed paper, thru 6/5. Fields, 60 Grand (966-5533).

EDWARD PENFIELD—American posters from 1890 to 1910, some for Harper's, thru 5/30. Chisholm, 277 W. 4th (243-8834). Tues.-Sun. 1-7.

KEVIN RED STAR—The Crow Indians, thru 5/29. Segal, 339 Columbus (724-7244).

HILDA STECKEL—Ceramic performers, thru 6/19. BFM, 150 E. 58th (755-1243).

ELYSE TAYLOR—Media patterns in 3-D collages, thru 6/4. Windows on White, 55 White (622-8840).

GROUP SHOWS

57th Street

ADLER—37 W. 57th (980-9696). Dimensional landscapes by Cappalletto, thickly painted "dolls" by Demonte, and color xeroxes by McKown, 5/25-6/19.

BLUMHELMAN—29 W. 57th (245-2888). New work by Johns, Kelly, and Serra, thru 6/12.

PROTETCH—37 W. 57th (838-7436). Chairs and tables some vintage modern, thru 5/29.

SACHS—29 W. 57th (421-8686). Boothe, Dehner, DeGiorgio, Ferren, 5/26-6/19.

SUMMIT—101 W. 57th (586-6734). New York cityscapes by Lozowick, Rose, Salemme from the 30's and 40's, 5/25-6/25.

Madison Avenue and Vicinity

AAA—663 Fifth (755-4211). New talent in printmaking, 5/24-6/25.

ACA—21 E. 67th (628-2440). Tues.-Fri. 10-5. Avery, Burchfield, Demuth, Hassam, Henri, O'Keeffe, 5/27-7/2.

ACQUAVELLA—18 E. 79th (734-6300). Cezanne, Courbet, Derain, Monet, Picasso, Rothko, thru 6/12.

BROWNE FINE ARTS—1018 Madison (593-3560). The etching tradition in Europe from Durer to the contemporary McBey, thru 6/19.

CDS—13 E. 75th (772-9555). Seven major artists including Bourgeois, Diebenkorn, Nevelson, Noguchi selected seven newcomers Antunez, Johnson, Berthot, thru 6/12.

CHINA INSTITUTE—125 E. 65th (744-8181). Mon.-Fri. 10-5, Sat. 11-5, Sun. 2-5. Chinese art from the Yale University Art Gallery including the Shang to the Ch'ing dynasties, thru 5/30.

COMMUNITY—30 E. 35th (989-0117). Wed.-Sat. 1-6, Sun. 1-4. Etchings and photos of New York City manhole covers, thru 5/30.

DAVIS & LANGDALE—746 Madison (861-2811). English watercolors from the 18th through 20th centuries, thru 6/4.

DIDIER AARON—32 E. 67th (988-5248). Mon.-Fri. 10-6, Sat. 11-5. Architectural drawings and paintings of interiors from the second half of the 19th century, thru 6/12.

ELKON—1063 Madison (535-3940). Balthus, Dubuffet, Kandinsky, Magritte, thru 6/3.

GOETHE HOUSE—1014 Fifth (744-8310). Tues.-Thurs. 11-7, Wed., Fri., Sat. 12-5. 18th and 19th century German miniatures by the Morgensterns, thru 6/12.

GRAHAM—1014 Madison (535-5767). Large scale visions, inner landscapes by Abrams, Gardner, Hertzer, others, thru 6/25.

HIRSCHL & ADLER—21 E. 70th (535-8810). American sculpture from 1810 to 1940 including Powers, French, Saint-Gaudens, Remington, Nadelman, thru 6/4.

INTERNATIONAL RUNNING CENTER—9 E. 89th (860-4455). Mon.-Fri. 10-9pm, Sat. 10-5, Sun. 10-3. 60 contemporary artists paint runners; included are Katz, Neel, Nice, thru 7/4.

COE KERR—49 W. 82nd (628-1340). Mon.-Fri. 9-5, Sat. 10-5. Fifteen American realists including Gottingham, Kenworthy, J. Wyeth, thru 5/28.

KOREAN CULTURAL SERVICE—460 Park (759-9550). Contemporary Korean Art, thru 5/25.

LABOETIE—9 E. 82nd (535-4865). Art of the Bauhaus, thru 6/30.

L'IBIS—667 Madison (935-0490). Mon.-Fri. 11-6. Man and beast in Egyptian artifacts, thru 7/30.

MATIGNON—897 Madison (628-6886). Eastern European expressionists, constructivists from between 1918 to 1939, thru 6/30.

NATIONAL ACADEMY OF DESIGN—1083 Fifth (369-4880). Tues.-Sun. 12-5. Masterpieces of American still life by Peale, Peto, Roesen, thru 7/4.

SCULPTURE CENTER—167 E. 69th (879-0430). East Coast Clay by Albert, Dury, Frank, Rosenberg, Youngblood, thru 6/1.

SEGOURA—58 E. 79th (734-0734). Mon.-Fri. 10-5. From Watteau to David including French artists Boucher, Rigaud, Vernet, thru 6/25.

STONE—48 E. 86th (988-6870). A fantasy orchestra construction by Beck, still lifes by Cook, San Francisco landscapes by Thiebaud, thru 5/28.

TANANBAUM—24 E. 81st (879-8200). Woman by de Kooning, Frank, Graham, Lindner, Wesselman, thru 6/11.

URBAN CENTER—457 Madison (541-8423). The Public Art Fund projects in drawings, photo documentation, thru 6/18.

WILDENSTEIN—19 E. 64th (879-0500). Mon.-Fri. 10-5. Early 19th century French art including Gerard, Charpentier, David, Delacroix, thru 5/28.

Soho

BROMM—90 W. Broadway (732-6196). Agitated figures by Garet, Generalli, Julian, Pinto, Rosen, Young, thru 6/19.

HUTCHINSON—138 Greene (966-3066). Photographically transformed action and the female by Drexler, a lone inhabitant in New York urban settings by Richmond, and still life watercolors by Rohn, thru 5/29.

LANDMARK—469 Broome (966-1173). The figure from 1962 to 1982 by Fromboluti, Georges, Johnson, and Marsicano, thru 5/26.

LEVITAN—42 Grand (966-2782). Textiles by 24 Rhode Island School of Design graduates, 5/26-6/5.

LITZ—153 Mercer (431-1990). Collages by Beerman, paintings by Priseno, wall sculpture by Saito, thru 5/29.

MEISEL—141 Prince (677-1340). Delvaux, Ernst, Magritte from a Brussels gallery, thru 5/28.

NEILL—136 Greene (925-8633). Graffiti artists, thru 6/23.

SEMAPHORE—462 W. Broadway (228-7990). Paintings and drawings by Baechler, Dwyer, Goodman, and Debussy's "Nuage" series by Ox, thru 6/5.

SOHO CENTER—114 Prince (226-1995). Arnus, Jones, Lewis, thru 5/29.

VISUAL ARTS—137 Wooster (598-0221). Drawings by Barton, Hambleton, video by Adler, Vratny, photos by Innerfeld, thru 5/29

WARD-NASSE—178 Prince (925-6951). Pointillist landscapes by Cerese, people by Gentile, and nuclear devastation by Kamen, thru 5/27.

Other

AMERICAN ACADEMY—Audubon Terrace, Broadway at 155th (683-4855). Tues.-Sun. 1-4. Paintings by Barnet, Bolotowsky, Kitaj, Pearlstein, sculpture by Neri, others, thru 6/13.

ART GALAXY—262 Mott (966-0426). Abstraction by Dunn, Fisher, Jensen, Feinberg, Nozkowski, thru 6/5.

CITY—2 Columbus Circle (974-1150). Mon.-Fri. 10-5:30. Art from the Henry Street Settlement, 5/28-6/18.

JAPAN HOUSE—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Woodblock prints, ink paintings by Munakata (1903-1975), thru 7/31.

KABER—900 First (308-2040). Figurative sculpture in bronze by Glasson, Lucchesi, McDermott Miller, thru 5/31.

SPACED—165 W. 72nd (787-6350). Posters of architecture from contemporary exhibits, thru 6/26.

TEN DOWNTOWN—P.S. 122, 150 First and New Gallery, 59 E. 4th (269-0320). Thurs.-Sun. 1-6. Ten artists including Dreyfuss, Feder, Meisner, Sul, thru 5/30.

TRIBAL ARTS—84 E. 10th (982-4556). Power sculpture in African art, thru 5/28.

Photography

HARRY BENSON—Photo journalism, thru 6/30. Soho International, 599 Broadway (431-1944). Wed.-Sun. 11-6.

PAULA BUCKWELL—English realist interiors and portraits, thru 6/25. Pfeifer, 825 Madison (737-2055).

TOM CAPLES/JEFFREY SCHNORR—New color work, thru 6/6. Eleventh Street, 330 E. 11th (673-2024). Sat., Sun. 1-6, Wed. 7-9 pm.

CLAUDE CHARLIER—Tokyo's subway, thru 5/29. Nikon House, 620 Fifth (586-3907).

JOHN COPLANS—Parades in large scale, thru 6/5. Wolf, 30 W. 57th (586-8432).

ROGER CORBEAU—Stills from movies, 1932 to 1982, thru 6/25. French Institute, 22 E. 60th (355-6100). Mon.-Thurs. 10-8pm, Fri. 10-5:30, Sat. 10-1:30.

CANDY DARLING/CHRISTOPHER MAKOS—Love and kisses/Altered images including Warhol. Thru 6/26. Samuel, 795 Broadway (477-3839).

ROY DECARAVA—A major retrospective, 1948 to 1980, thru 6/5. Witkin, 41 E. 57th (355-1461).

EARL DOTTER—American labor, thru 6/11. Gallery 1199, 310 W. 43rd.

FRANTISEK DRTIKOL—Cubist, experimental, and surreal nudes from 1924 to 1929, thru 5/31. Books & Co., 939 Madison (737-1450).

RICHARD EDELMAN—Large black-and-white environments dominated by objects, plus Japan by Lord, foundries by Ferrari, thru 6/4. Soho Photo, 15 White (226-4265). Fri.-Sun. 1-6, Tues. 7-9pm.

GUS FOSTER—Panoramic landscapes, thru 6/12. Goodman, 24 W. 57th (755-3520).

DAVID HEIDEN—A Cambodian refugee camp, thru 6/15. St. John the Divine, 1047 Amsterdam at 112th (678-6913).

FLORENCE HENRI—Manipulated, mixed media photos involving cubism, thru 5/29. Prakapas, 19 E. 71st (737-6066).

INTERNATIONAL CENTER OF PHOTOGRAPHY—1130 Fifth (860-1783). Tues.-Fri. 12-8 pm, Sat., Sun. 12-6. 19th and early 20th century photos from India, thru 7/4.

MIDTOWN Y—334 E. 14th (674-7200). Sun.-Thurs. 12-8, Fri. 12-4. Four on Fourteen by Berman, Goldstein, Hankin, McLaren, thru 6/6.

PHOTOCOLLECT—740 W. End (222-7381). The 19th century American West, thru 5/29.

POPULAR PHOTOGRAPHY—1 Park (725-3785). Mon.-Fri. 9-5. Photographers from the People's Republic of China, thru 6/3.

ARMAND RUMAYOR—Nudes and split tones, thru 5/31. Janapa, 303 W. 13th (741-3214). Wed.-Sun. 12-5, 8-10pm.

FRANCESCO SCAVULLO—The American Ballet Theater, thru 6/5. Crispo, 41 E. 57th (758-9190).

CLARISSA T. SLIGH—Reconstructed color images, thru 5/31. Modernage, 1150 Avenue of the Americas (997-1800). Mon.-Fri. 9-5:30.

ROBERT SHAMIS—Contemporary jazz musicians, thru 5/30. 4th Street, 67 E. 4th (673-1021). Sun.-Thurs. 2-8 pm., Fri., Sat. 3-10 pm.

EVE G. STROH—Shop windows, thru 6/6. Photographics Unlimited, 43 W. 22nd (255-9678). Mon.-Sun. 1-7.

EZRA STOLLER— Angkor Wat, Cambodia, and other monuments, thru 6/9. Asia Society, 725 Park (288-6400).

YULLA—57th Street in color, thru 5/29. Marlborough, 40 W. 57th (541-4900).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-5:45; Wed., Fri.-Sun. 10-9. Contribution $2.50; children $1.50. (Free Fri.-Sat. 5-9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... Ernest Thompson Seton: Naturalist, Artist, and Writer... Champions of American Sport; thru 6/27... Horned Turtle From Down Under; thru 6/13.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. $2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Oriental Rugs of the Hajji Babas; thru 6/20... Angkor Wat: A Photographic Essay by Ezra Stoller; thru 6/9.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. Artists in the Marketplace; 5/24-6/13.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. $2 suggested donation; students $1. Of Corsets; thru May... Brooklyn Before the Bridge; thru 5/31... In Brooklyn: Decorative Arts Made and Used in Brooklyn; thru 5/

30. . . Richard Diebenkorn: Etchings and Drypoints 1949-1980; thru 6/6. . . Alberto Burri: The Voyage; thru 7/5. . .String Quarted: An Installation by Patrick Ireland; thru 7/5.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. $1.50; free Tues. after 5. English Majolica; thru 6/13. . . The American Landscape; thru 7/18. . . The Jacquard Loom: Recent Experiments; thru 8/22. . . Basketry: Tradition in New Form; 6/8-8/22. . . The Column: Structure and Ornament; 6/8-8/22.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRAUNCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778) Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washingtonia, etc. . . American Icon: Eighteenth Century Prints of George Washington; thru 6/18.

FRICK COLLECTION, 1 E. 70th St. (288-0700) Tues.-Sat. 10-6; $1; students & seniors 50 cents. Sun. 1-6; $2. Children under 10 not admitted. Rembrandt Etchings; thru 6/27.

GUGGENHEIM MUSEUM, Fifth Ave at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. $2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian. . . Aspects of Italian Art Now: 1982 Exxon International Exhibition; thru 6/20. . . *Jack Tworkov: Fifteen Years of Painting; thru 6/20.*

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. $2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries. . . The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July. . . Indelible *Images: Photographs by Sally Soames and Mark* Berghash; thru 8/29. . . Fragments of Greatness Rediscovered: Nine Centuries of the Jewish Experience in Poland; thru 8/15. . . Torah Ornaments by Moshe Zabari; thru 8/29.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. Suggested contribution $4; children & seniors $2. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs. . . American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver. . . André Meyer Galleries for 19th-century art. . . Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-crea*tion of 16th-century Chinese garden courtyard. . .* Costume Institute: The 18th-Century Woman; thru 9/5. . . Curators' Choice: Museum Purchases under $5,000; thru 5/30. . . The new Michael C. Rockefeller Wing: Primitive Art. . . Along the Ancient Silk Routes: Central Asian Art from the West Berlin State Museums; thru 6/20. . . Sculpture: New Acquisitions. . . A Mirror of Nature: Dutch Paintings from the Collection of Mr. and Mrs. Edward William Carter; thru 6/20. . . Homage to George Bellows: Lithographs with Selected Drawings and Paintings; thru 7/4. . . Seventeenth Century French Drawings and Prints from the Museum's Collections; thru 8/22. **The Cloisters,** Fort Tryon Park: Radiance and Reflection: Selections from the Medieval Collection of Raymond Pitcairn; thru 9/25.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30-5, Sun. 1-5. $2 suggested donation. The Art of the French Illustrated Book, 1700-1914; thru 7/31. . . Carolingian and Romanesque Illuminated Manuscripts; thru 7/31.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4. Donations. Myrna Baez: 1971-1981 Retrospective; 5/28-8/22.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. $1; seniors and students 50 cents; free Tues. eve. Folk Art *Masterpieces: Recent Accessions* from The Howard and Jean Lipman Collection; thru 9/19. . . The Chalk Menagerie; 5/27-9/19. . . The Art of Scherenschnitte; 5/27-9/19.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. $1.50; seniors and students 75 cents. Art and *artifacts* from North and South America, ancient to modern. . . With Eagle Glance: Indian Photographic Images 1868-1931; 6/6-9/23.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. $2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF CARTOON ART—Comly Ave., off King St., Port Chester, N.Y. (914-939-0234). Tues.-Fri. 10-4, Sun. 1-5. $1, children and seniors 50 cents.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. *The Big Apple: multi-media history of New* York from 1524-1982; thru '84. . . The Bard on Broadway: Shakespeare on the New York Stage; thru 9/6. . . Manhattan Suite; thru 6/10. . . Architectural New York; thru 9/12.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6; Thurs. 12-9. $2.50; children & seniors $1. In Perspective, permanent exhibition on development of holography from 1947. . . Light Years IV; thru Nov. . . Contemporary Portrait Gallery. . . "Flux," work by Sam Moree; thru 6/6. . . Children's Choice; thru 5/30.

MUSEUM OF MODERN ART, 18 W. 54th (708-9400). Daily 11-6; Thurs. 11-9; closed Wed. $3, children and seniors $1; Tues. pay as you wish. Giorgio de Chirico; thru 6/29. . . Selections from the Permanent Collection; thru '83.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Tues.-Fri. 10-4:30; Sat., Sun. 1-5. Closed Mon. Free. The Collections of Long Island: A Century of Change; thru 7/18.

NEWARK MUSEUM—49 Washington St., Newark (201-733-6600). Daily noon-5. The Inuit Print; thru 6/6. . . On and Off the Wall: Three Dimensional; thru 8/29.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. Early Works: including Benglis, Brown, Jimenez, Stephan, Weiner; thru 6/3. . . 14th Street "Window:" A History of the World: by Kenneth Shorr.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. $2; children 75 cents. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calyo. . . The Mayor's House: Gracie Mansion and Other Dwellings; thru June. . . Cast with Style: Nineteenth Century Cast-Iron Stoves from the Albany Area; thru 6/1. . . Sailing Ships in Dutch Prints: Four Centuries of Naval Art from the Rijksmuseum; thru 5/30. . . F.D.R.: A Centennial Exhibition; thru 7/1. . . Grand Central Terminal: City Within the City; thru 10/3.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Thurs. & Sun. 10-6; some collections to 9. Two Centenarians: Virginia Woolf and James Joyce; thru 6/30. . . Joyce's Dublin: Fadographs of a Yestern Scene; thru 6/30. . . Contemporary Prints: Suites & Series; thru 6/2. . . Melville, Whitman and New York; thru July. **Library at Lincoln Center,** 111 Amsterdam Ave. Closed Sun. American Composers: Photographs by Gene Bagnato; thru 5/29. . . Jooss; thru 8/28.

QUEENS MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Trylon & Perisphere: Icon of the Future. . . Artists Make Art; thru 7/18. . . Arthur Leipzig: Photographs of Jewish Life Around The World; thru 8/1. . . Harold Bruder: The Vault Series; thru 8/1.

SOUTH STREET SEAPORT MUSEUM—203 Front St. (766-9020). Wed.-Sun. 11-5. Preservation in Progress: The Seaport District; thru 7/5.

WHITNEY MUSEUM, Madison Ave at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. $2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection. . . Calder's Circus. . . *Focus on the Figure:* Twenty Years; thru 6/13. . . Nam June Paik; thru 6/27. . . Abstract Drawings, 1911-1981; thru 7/11.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825), Tues.-Thurs. 11-5, Sun. noon-6. $1 adults, 50 cents children. Tradition and Fantasy in Jewish Needlework.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). 5/27 at 1:30: Art Nouveau/Art Deco. On view from 5/22. 5/28 at 2: 19th Century European Paintings. On view from 5/22. **East,** 219 E. 67th St. (570-4141). 5/26 at 2 & 8: 19th & 20th Century Photographs. On view from 5/21. 5/26 at 2: 19th Century Paintings. On view from 5/21.

DOYLE—175 E. 87th St. (427-2730). Next sale 6/2.

PHILLIPS—867 Madison Ave. at 72nd St. (570-4830). Next sale 6/7. **525 E. 72nd St.** (570-4842). Next sale 6/10.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. 5/24 at 2 & 7, 5/25 at 2: Photographs. On view from 5/19. 5/26 at 10:15 & 2: United States and World Coins; The John R. Farnell, Sr. Collection. On view from 5/21. 5/27 at 10:15 & 2: Important 19th Century European Paintings. On view from 5/21. **York Ave. Galleries,** at 72nd St. (794-3000). Mon. by appt. 9:30-1. Mon. 1-7 Tues.-Sat. 9:30-5. 5/26 at 10 & 2: Sotheby's Arcade Auction. On view from 5/21. 5/26 at 10:15 & 2: Antiquities, Pre-Columbian, Ethnographic, and Later Works of Art. On view from 5/21.

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Citicorp Center, Lexington Ave. and 53rd St. (559-4259)

Lincoln Center: Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (580-9830). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, May 24

AMERICAN PHILHARMONIC ORCHESTRA, Rohan Joseph conductor; Oratorio Society of New York; soprano Eleanor Berquist, mezzo-soprano Beverly Wolff, tenor Philip Creech, bass James Courtney. Bruckner's Psalm 150; Mozart's *Ave Verum Corpus;* Beethoven's Ninth Symphony. Avery Fisher Hall at 8. $7-$17.50.

HARMONIE ENSEMBLE, Steven Richman conductor. Strauss's Symphony for Wind Instruments, Mozart's Serenade No. 10 in B flat. Merkin Concert Hall at 8. $7.50.

I AMICI, with Ena Bronstein, pianist, and Arturo Delmoni, violinist. Beethoven, Mendelssohn, Debussy, Liszt. Symphony Space at 8. $3.

JAZZ AT THE PUBLIC—A benefit concert featuring Muhal Abrams, Hamiet Bluiett, Arthur Blythe, and others. Public Theater, 425 Lafayette St. (598-7150), at 8. $10.

ANNETTE CELINE, vocalist. Lincoln Center Library at 4. Free.

WIDESPREAD JAZZ ORCHESTRA—Citicorp Outdoor Plaza at 1. (Rain, 5/26.) Free.

DAVID JOHNSON, pianist. Schubert, Brahms, Grieg. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

RUGGIERI ENSEMBLE, Robert Ruggieri director. Works of Ruggieri, "New Music to Look At." Ohio Space, 59 Greene St. (226-7341), at 8. $4.

SOLISTI NEW YORK—Ransom Wilson conductor, Sharon Isbin guitarist. Rossini, Barber, Stravinsky, Rodrigo. Calvary Episcopal Church, 21st St. and Park Ave. South (475-1216), at 8. $4 suggested donation.

CAECILIAN ENSEMBLE, Gerardo Levy conductor. Hindemith's Septet, Rimsky-Korsakov's *Nocturne,* Casterede's Sonata for Trombone. Turtle Bay Music School, 244 E. 52nd St. at 8:30. $4.

DENISE LOZANO, flutist. NYU University Theater, 35 W. 4th St. at 8. Free.

LESLIE SIXFIN, pianist. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

TOM JONES—Westbury Music Fair, Brush Hollow Rd. Westbury, L.I. (516-333-0533), at 8:30. $15.50, $16.50.

Tuesday, May 25

SPECULUM MUSICAE—Wolpe's Piece for Piano and Sixteen Instruments, Gandolfi's Concerto for Flute and Chamber Orchestra (world premiere), and works of Knussen, Sessions. Alice Tully Hall at 8. $7.

GUARNERI STRING QUARTET—Beethoven's Quartets in B-flat, Op. 18, No. 6; "Grosse Fuge" in B-flat, Op. 133; in F, Op. 135. 92nd St. Y at 8. $7.50-$10.50.

MARA MIROPOLSKAYA, pianist. Works of Scarlatti, Beethoven, Schumann, Scriabin, and others. Merkin Concert Hall at 2. $4.50.

PALMA TOSCANI, soprano with the Alard String Quartet. Works of Lesur, Algazi, Schumann, Debussy, and others. Merkin Concert Hall at 8. $7.

DOUGLAS MEYER, pianist. Works of Haydn, Beethoven, Prokofiev, Chopin. Carnegie Recital Hall at 8. $6 and $10.

CARRIE FEINER, pianist. Lincoln Center Library at 4. Free.

CORNELIUS CARDEW MEMORIAL—Benefit concert with a variety of individuals performing the composer's works, including *Treatise, The Great Learning,* and *The Vietnam Sonata.* Symphony Space at 8 (925-3615). Admission by contribution.

RUGGIERI ENSEMBLE—See 5/24.

KAY MITCHEL, soprano/**VINSON HAMMOND,** pianist. Handel, Mendelssohn, Poulenc. Trinity Church, Broadway and Wall St., at 12:45. Free.

MOREAU BRASS ENSEMBLE—Citicorp Market at 6. Free.

NYU COLLEGE OF DENTISTRY CHAMBER MUSIC SOCIETY—Bassist John Clayton, pianist Diana Wan. Works of Glière, Fauré, Rachmaninoff, Shostakovich, others. NYU Dental Center, 345 E. 24th St., at 7:30. Free.

HSA CHAMBER MUSIC CONCERT—Works of Mozart, Schubert. The Gathering Space, Harlem School of the Arts, 645 St. Nicholas Ave. (926-4100), at 8. $2 donation.

SUSAN JOLLES, harpist, with cellist Chase Morrison, violinist Lesley Heller. Works of Handel, Tournier, Ibert. Town Hall at 2. $2.

MUSIC LIVE!—Rock, jazz, soul, salsa. Truck and Warehouse Theater, 79 E. 4th St. (254-5060) at 7:30. $3.

ROBERT CALVERO, baritone/**Kate Hurney,** soprano/**Sanford Benenson,** pianist. Works of Handel, Marcello, Donizetti, Barber and others. The Marseille, Broadway at 103rd St. at 7:30. $3 suggested contribution.

SONNY FORTUNE QUARTET—Jazz at Morris High School auditorium, 166th St. and Boston Rd., Bronx, at 7. Free, but ticket required (available at St. David's, St. Simeon's, Trinity, St. Paul's or Grace Church, all Bronx churches).

TOM JONES—Westbury Music Fair at 8:30. See 5/24 for other details.

Wednesday, May 26

NEW YORK PHILHARMONIC, Rafael Kubelik conductor. New York Choral Artists, soprano Phyllis Bryn-Julson, mezzo-soprano Janice Meyerson, tenor Jon Garrison, bass Jean Paul Bogart, pianist Yefim Bronfman, other instrumental soloists, Mozart's Serenade for Winds in B flat, Stravinsky's *Les Noces.* Avery Fisher Hall at 8. $6-$20.

ISRAEL PHILHARMONIC, Zubin Mehta conductor; soprano Leontyne Price. Schidlowsky's *Prelude to a Drama,* Verdi arias, Mahler's Symphony No. 5 in c. Carnegie Hall at 8. $12-$20.

NEW YORK PHILOMUSICA—Brehm's Sextet, Haydn's Notturno No. 2 in F, Brahms's Trio in E-flat, Op. 40. Alice Tully Hall at 8. $6-$10.

RAYMOND DUDLEY, fortepiano and the Erard piano. Works of Haydn, Liszt, Ravel. Merkin Concert Hall at 8. $6.

ANDREW SCHULMAN, guitarist. Works of Bach, Hand, Berkeley, Lauro, Falla, Villa-Lobos, and others. Carnegie Recital Hall at 8. $6.

SOCIETY OF THE CLASSIC GUITAR—Lincoln Center Library at 4. Free.

RUGGIERI ENSEMBLE—See 5/24.

NEW YORK STRING ENSEMBLE, Richard L. Zorn conductor; Edward Carroll, trumpet; Katherine Cash, violin; Margaret Schecter, flute; Barbara Maksymkow, flute. Works of Bach, Telemann, Handel. Rutgers Church, 236 W. 73rd St., at 8. $8 suggested donation.

PAN-AMERICAN SYMPHONY, Joseph Lliso conductor. Promesa benefit. Contemporary popular music. Symphony Space at 7:30 (299-1100). $8, $10.

ST. THOMAS CHURCH CHOIR—Naylor's "Vox dicentis." St. Thomas Church, Fifth Ave. and 53rd St., at 12:10. Free.

LEV NATOCHENNY, pianist. Cultural Affairs Department Auditorium, 2 Columbus Circle, at 12:30. Free.

NADINE HERMAN, soprano. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

TOM JONES—Westbury Music Fair at 8:30. See 5/24 for other details.

Thursday, May 27

NEW YORK PHILHARMONIC, Zubin Mehta conductor; pianist Rudolf Serkin. Stravinsky's *Monumentum pro Gesualdo,* Mozart's Piano Concerto No. 27 in B flat, Stravinsky's *Rite of Spring.* Avery Fisher Hall at 8. $6-$20.

TANYA REMENIKOVA, cellist, with Alexander Braginsky, pianist. Veracini, Schubert, Stravinsky, Bloch, Shostakovich. Alice Tully Hall at 8. $5-$7.

ALL-CITY HIGH SCHOOL BAND, Gabriel Kosakoff conductor. Works of Schuman, Orff, Smith, Gabrieli. Carnegie Hall at 8. Free.

FERMI REXACH, singer/**IGNACIO ALCOVER,** cellist. Carnegie Recital Hall at 8.

WHISPERS/CHANGE/RICHARD "DIMPLES" FIELDS—Radio City Music Hall, 50th St. and Sixth Ave. (757-3100), at 7:30. $12.50-$16.50.

STUDENT RECITAL—Chamber music by Roberta Kosse. Mannes College of Music, 157 E. 74th St. (737-0700), at 8. Free.

ALAN HEUER, clarinetist. Student recital. Gershwin Theater, Brooklyn College, CUNY, at 8. Free.

JOSEPH RIES, pianist. Works of Bach, Beethoven, Ravel, Brahms. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

ENRIQUE GRANADOS—Recital of his music by Douglas Riva, pianist; Marina Tafur, soprano. The Spanish Institute, 684 Park Ave. at 68th St. (628-0420), at 8. $3.

DAVID HIGGS, organist. Works of Bach. St. Paul's Chapel, Broadway and Fulton St. at 12:10. Free.

BARGEMUSIC CHAMBER PLAYERS—Works of Beethoven, Tchaikovsky. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 4. $6.

TOM JONES—Westbury Music Fair at 8:30. See 5/24 for other details.

Friday, May 28

NEW YORK PHILHARMONIC, Zubin Mehta conductor; Ken Noda, pianist. Stravinsky's *Monumentum* pro *Gesualdo,* Mozart's Piano Concerto No. 24 in c, Stravinsky's *Rite of Spring.* Avery Fisher Hall at 8. $6-$20.

PETER SCHULTZ, flutist. Lincoln Center Library at 4. Free.

DANTE ROSATI, guitarist. American Institute of Guitar, 204 W. 55th St., at 8. $2.

CYNTHIA PETERSON, pianist. Citicorp Market at 6. Free.

ALLEN WON, saxophonist. Graduation recital. Mannes College of Music, 157 E. 74th St., at 8. Free.

EDWIN HAWKINS, gospel music. Carnegie Recital Hall at 8.

ASPEN WIND QUINTET, with pianist Cipa Dichter. Works by Poulenc, Carter, Reicha, Wintle. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061) at 8. $6.

CHRIS WOODS, alto saxophonist. Jazz at Noon, a jam session. Freddy's, 308 E. 49th St. (888-1633) at 12. $3.

TOM JONES—Westbury Music Fair, at 8:30. $16.50, $17.50. See 5/24 for other details.

Saturday, May 29

NEW YORK PHILHARMONIC—Rafael Kubelik conductor. See 5/26.

OSCAR LUIS VALDEZ MENA, pianist. Works of Turina, Mozart, Chopin, Liszt, Mena, and others. Carnegie Recital Hall at 5:30. $8.

RAPHAEL—Carnegie Hall at 8:30. $10-$20.

THRUSTON JOHNSON, violinist. Turina program, Carnegie Recital Hall at 8:30. $12.50.

MUSICA DOLCE—Lincoln Center Library at 2:30. Free.

NANCY WERFEL, soprano. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

MUSIC LIVE!—See 5/25.

SHEILA DHAR/BOB BECKER—North Indian vocal music. Alternative Museum, 17 White St. (966-4444), at 8. $5.

TOM JONES—Westbury Music Fair at 6:30 and 10:30. $16.50, $17.50. See 5/24 for other details.

Sunday, May 30

AMERICAN JEWISH CHORAL FESTIVAL—Ten choruses perform in gala concert, featuring Jewish secular and sacred music. Merkin Concert Hall at 8. $5. Workshops Mon., 5/31; $3.

RAPHAEL—Carnegie Hall at 3 and 8. $10-$20.

EUGENE, ELIAS, AND NORMAN SEAMAN—Music and reminscences. Carnegie Recital Hall at 6. Champagne party following. $12.

JAMES SPAULDING QUARTET—Jazz at the Dairy. Central Park, west of the Zoo, off Fifth Ave. and 65th St. (397-3156), at noon. Free.

GUANABARA—Jazz in the Park. Central Park Bandshell at 72nd St., at 3. Free.

BEST OF CENTERFOLD—Folk-music entertainers. 263 W. 86th St. at 7:45. $3.

BARGEMUSIC CHAMBER PLAYERS—Works of Beethoven. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 4. $6.

MUSIC LIVE!—See 5/25.

WILLIAM FOSTER MCDANIEL, pianist. Brooklyn Museum, Eastern Pkway., at 12:30. Free with museum admission.

TOM JONES—Westbury Music Fair at 7:30. $16.50, $17.50. See 5/24 for other details.

CHURCH MUSIC—Church choir, Washington Square Chamber Orchestra, Victor Fell Yellin conductor. H.H.A. Beach's Mass in E flat. Ascension, Fifth Ave. and Tenth St., at 4. Donation... Aureus Quartet. Works of Cruce, Dowland, Poulenc, and others. Riverside, the Drive at 122nd St., at 2:30. Free... Church choir. Murchie's "Responses," Blair's "Magnificat and Nunc dimittis," and works by Wesley. St. Thomas, Fifth Ave. and 53rd St. at 4. Free. M. Searle Wright, organist, at St. Thomas at 5:15. Free... Chapman Roberts & Friends. Jazz vespers. St. Peter's, Citicorp, at 5. Free. Holly Hamilton, at St. Peter's at 7. Free.

Monday, May 31

LUCIA DLUGOSZEWSKI—Performance of her *Cicada Terrible Freedom;* Braxton Blake conductor. First performance of complete work. Carnegie Recital Hall at 8. $5.50.

Tuesday, June 1

NEW YORK PHILHARMONIC, Klaus Tennstedt conductor; Yehudi Menuhin, violinist. Mozart's Symphony No. 38 "Prague"; Stravinsky's Violin Concerto and *Petrouchka*. Avery Fisher Hall at 8. $6-$20.

MARILYN ENGLE, pianist. Bartók's Three Burlesques, Op. 8C; Bach-Busoni, two Chorale Preludes; Beethoven's Sonata in E flat, Op. 7; Berg's Sonata, Op. 1, Liszt's "Venezía e Naopoli." Alice Tully Hall at 8. $6-$8.

JANE BRYDEN, soprano; Robert Merfeld, pianist; with assisting artists. Works of Dowland, Rameau, Handel, Imbrie, Dallapiccola, Wolf. Merkin Concert Hall at 8. $6.

RICHARD REID, pianist. Beethoven, Schubert, Copland, Debussy, Chopin. Carnegie Recital Hall at 8. $5.

CHRISTINA GREGORY BURR, flutist. Lincoln Center Library at 4. Free.

JOSEPH RIES, pianist. Works of Bach, Beethoven, Ravel, Brahms. Third Street Music School Settlement, 235 E. 11th St. (777-3240) at 8. Free.

JEAN GUILLOU, organist. Riverside Church, the Drive at 122nd St., at 8. $5 donation.

MUSIC LIVE—See 5/25.

KITCHEN TOUR KICK-OFF—Music, dance, video, performance artists, including Robert Ashley. Cruise on Staten Island Ferry, boarding time 8:30. $25; in advance, $20 (925-3615).

SUMMER SING—Richard Westenburg conducts open reading of Berlioz's *Requiem*. New York Choral Society. CAMI Hall, 165 W. 57th St. (972-0113), at 7:30. $4 (scores, refreshments).

Opera

LA TRAVIATA, by Verdi. Amato Opera, 319 Bowery (228-8200). 5/29, 6/5, 11, 12 at 7:30; 5/30, 6/6, 13 at 2:30. $7.

L'INCORONAZIONE DI POPPEA, by Monteverdi; James Richman conductor-harpsichordist. A concert performance by Concert Royal; Alice Tully Hall, 5/28 at 8. $6-$10.

PATIENCE, by Gilbert and Sullivan. New York G & S Players. Symphony Space. 6/4, 10, 11 at 8; 6/5, 12, 3 and 8; 6/13, 2 and 7. $7-$12; seniors, children $6-$10.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 5/30: new production of Johann Strauss's *A Night in Venice.* 6/2-13; Gilbert and Sullivan's *The Mikado.* Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., $6.50-$11; Fri.-Sun., $7-$12.

OPERATIC ARIAS AND DUETS—David Kline, bass-baritone; Marshall Cooper, tenor. West Side Synagogue, 120 W. 76th St.; 5/30 at 2:30. $5-$15.

PATIENCE, by Gilbert and Sullivan. New production, by Nell Evans. 13th St. Theater, 50 W. 13th St. (675-6677). Mon. and Wed. at 9:30, Sun. at 5. $6.

THE MERRY WIVES OF WINDSOR, by Nicolai; Tali Makell conductor. In German. Henry Street Settlement production, 466 Grand St. (598-0400). 5/24 at 7:30. $5.

LA CORTE DE FARAON, Spanish zarzuela by Lleo. Repertorio Espanol, 138 E. 27th St. (889-2850). 5/30 at 3. $7.

Dance

American Ballet Theatre
At the Metropolitan Opera House

THRU 6/12—$8-$40. 5/24 at 8: *La Bayadere, Clair de lune, Duets, Carmen.* 5/25 at 8: *Don Quixote.* 5/26 at 2: *Don Quixote.* 5/26 at 8: *Don Quixote.* 5/27 at 8: *Don Quixote.* 5/28 at 8: *Concerto, Pillar of Fire, Other Dances, Theme and Variations.* 5/29 at 2: *Fancy Free, La Bayadere, Carmen.* 5/29 at 8: *Concerto, Rodeo, Clair de lune, Carmen.* 5/31 at 8: *Theme and Variations,* pas de deux, *Jardin Animé, Voluntaries.* 6/1 at 8: *Les Noces, Jardin Animé, Claire de lune, Voluntaries.* 6/2 at 2: *Les Noces, Great Galloping Gottschalk, Theme and Variations.* 6/2 at 8: *Les Noces, Airs,* pas de deux, *Rodeo.* 6/3 at 8: *Concerto, Giselle.* 6/4 at 8: *Prodigal Son, Giselle.* 6/5 at 2: *Great Galloping Gottschalk, Giselle.*

New York City Ballet
At the New York State Theater

THRU 7/4—$3-$25. 5/25 at 8: *Goldberg Variations, Tschaikovsky Piano Concerto.* 5/26 at 8: *Tombeau de Couperin, Opus 19/The Dreamer, Symphony in C.* 5/27 at 8: *Ballade,* pas de deux, *Souvenir de Florence, La Valse.* 5/28 at 8: *Donizetti Variations, In G Major, La Valse.* 5/29 at 2: *Donizetti Variations, Souvenir de Florence, In G Major.* 5/29 at 8: *Mozartiana, Opus 19/The Dreamer, Tschaikovsky Piano Concerto.* 5/30 at 1: *Tombeau de Couperin, Souvenir de Florence, Symphony in C.* 5/30 at 7: *Donizetti Variations, La Valse, Tschaikovsky Piano Concerto.* 6/1 at 8, *La Valse, Opus 19/The Dreamer, Chaconne.* 6/2 at 8: *Bournonville Divertissements, Squaré Dance, Symphony in C.* 6/3 at 8: *La Valse, Mozartiana, Tschaikovsky Piano Concerto.* 6/4 at 8: *Donizetti Variations, In G Major, La Valse.* 6/5 at 2: *Donizetti Variations, Four Temperaments, Tschaikovsky Piano Concerto.*

The Feld Ballet
Joyce Theater, 175 Eighth Ave., at 19th St.

6/2 **THRU** 6/27—$15-$20. 6/2 at 7 (benefit; $25-$150): *A Footstep of Air, Circa, Play Bach.* 6/3 at 8: *Harbinger, Over the Pavement, A Footstep of Air.* 6/4 at 8: *Theatre, Circa, Play Bach.* 6/5 at 2: *Harbinger, The Consort, A Footstep of Air.* 6/5 at 8: *Anatomic Balm, Over the Pavement, Half Time.* 6/6 at 2: *Theatre, Circa, Play Bach.* 6/6 at 7:30: *The Consort, At Midnight, A Footstep of Air.* (242-0800)

Other

ANANDA DANCERS—Lincoln Center Library, 5/27 at 4. Free.

BALLET TODAY COMPANY—Spring Gala Benefit. Fashion Institute of Technology, 227 W. 27th (865-5896). 5/24 at 8. $15-$100.

CHOREOGRAPHERS SHOWCASE—Anne Teresa de Keersmaeker, Betsy Kagan, and new choreographers. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 5/25 at 8. $5.

DOUGLAS DUNN & DANCERS—Premiere of *Game Tree,* a new work for six dancers. Danspace, St. Mark's Church, Second Ave. and 10th St. (674-8112). 5/27-29 at 8:30. $5 contribution.

NAAZ HOSSEINI DANCES—Original choreography. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 5/27-29 at 8. $5.

LORETTA THOMAS—*A Thousand Flowers,* music by Stephen Barber. Merce Cunningham Studio, 463 West St. (924-0077). 5/27-29 at 9. $5.

YARBOROUGH AND COMPANY—*Recommend Termination* and other dances. Kiva Performance Gallery, 307 Canal St. (874-4185). 5/29, 30 at 8. $5.

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OTHER EVENTS

Happenings

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—Charly Baumann is in charge of the wild beasts; also, the King Charles Troupe playing basketball on unicycles, daredevil Elvin Bale, "the Mighty Michu," the Silagis and the Oblocki (gymnasts), new ringmaster Dinny McGuire, and lots more. And a first-act closer called "How the West Was Fun." Madison Square Garden (564-4400), thru 5/31. Times vary, so better check the Garden or the newspaper. $5.50-$9.50; less for children under 12 at some performances.

ENCORE—The Golden Jubilee show at Radio City Music Hall. Gershwin, Berlin, Bacharach, and the Beatles. Updated production numbers, like "Bolero," among the 17 acts, plus scenes from *The Glory of Easter* pageant, the Rockettes, and much more. Music Hall, Sixth Ave. and 50th St. (757-3100). $14.75, $17.75. Mon. and Tues., at 11 and 2:30; Wed.-Sun. at 2:30 and 8. No Thurs. performances.

CITIZENS' TOWN MEETINGS, all over the city, will be held 5/25 at 7:30, so we can talk about the vital issue of a nuclear-freeze agreement by the United States and Russia. The results of the voting on these grass-roots resolutions may be felt for years to come—if we're lucky. Some of the meeting places: P.S. 75, 735 West End Ave.; Community Church, 40 E. 35th St.; Metropolitan Duane Methodist Church, 201 W. 13th St.; Canaan Baptist Church, 132 W. 116th St. For others: 422-1492. Be heard... If we listen, we can hear the voices of others—poets, for instance. Derek Walcott, June Jordan, Amiri Baraka, Galway Kinnell, and many more will read "Poetry Against the End of the World," at Town Hall, 123 W. 43rd St., 5/26 at 8. $7; $5 in advance. Actors Ossie Davis and Jill Clayburgh and violinist Arnold Steinhardt will be on hand.

MEMORIAL DAY WEEKEND DOINGS, AT SEA—Snug Harbor Cultural Center's Harbor Fair continues thru 5/31, at 914 Richmond Terrace, Staten Island. (We stretch the point, of course; most events are on land): bands and magic, mimes and puppets, crafts and dance, music and theatre, with busy-time daily noon-9:30, and most free. (Galt MacDermot and New Pulse Jazz Band, 5/29 at 8, $8.) 448-2500 for more details... Note, too, that the *Pioneer,* South Street Seaport Museum's very own schooner, is open for sails daily, from Pier 16 at Fulton St. and the East River. The 2-hour jaunts are lunchtime sails, weekdays noon-2; $15 (take a picnic). The 3-hour sails start at 2:30 and 6 weekdays; 10, 2, and 6 weekends, and cost $20. Must reserve (766-9076).

...IN THE AIR: The U.S. Army's Golden Knights Parachute Jump Team will do its airborne thing, 5/29, 30, 31, between 1:30 and 2 each day. We can have a free look and a thrill, if we're at Coney Island's beach, in front of the Boardwalk between Astroland and the Cyclone. Spiraling, baton passing, free-falling — an eight-man team will do it all... Navy Lakehurst Air Expo '82 will include aerial acts by the Blue Angels, wing-walking, aerobatics, sky-diving, jet-fighter displays, and more, at Navy Lakehurst, Route 70 in New Jersey. It's free, and it happens 5/29-30, from 9 to 5.

...AND ON LAND: The 11th annual Pepsi Challenge 24-Hour Bicycle Marathon starts at noon, 5/29, and ends at noon 5/30; start and windup each near 67th St. and Central Park West. The course is through Central Park, and 10,000 cyclists are expected. No matter what your skill, you can register from 8 a.m. Sat., and good luck... More than 5,000 women runners, including champion Grete Waitz, will compete in the 6.2-mile L'eggs Mini Marathon, 5/31. They'll start off at 10:30 a.m. from Central Park West near Tavern on the Green at 67th St., and finish at the same spot. The course covers the Park from north to south... The Thunderbird American Indian Dancers are staging another weekend pow-wow, with dances, songs, food, crafts, and traditional celebrations, to benefit their scholarship fund. At 2 and 8 Sat. and Sun., 5/29 and 30, and 1 on 5/31. At Baiting Hollow Riding Stable, one mile past Wildwood State Park, Baiting Hollow, L.I. (516-727-9818). Adults $3, children $2... Arts and crafts in Bryant Park, behind the Library at Fifth Ave. and 42nd-40th Sts., 5/26-28, 9-5:30... The Free Synagogue of Westchester, in Mount Vernon at 500 N. Columbus Ave., invites us to Jewish Festival '82, 5/29 sundown to midnight, and 5/30-31, noon to midnight. Food, drink, fun, crafts, music, and balloon rides. Admission is free... Washington Square Outdoor Art Show 5/29-31, 6/5-6, 6/12-13.

Tours

NEW YORK: AN ARCHIPELAGO—Explore the harbor, port, and islands. 5/30 at 2. Meet at South St. Seaport Museum, Fulton and Water Sts. Trekking New York (786-1411). $4.

ADVENTURE ON A SHOESTRING—5/24 at 6:30: sunset stroll across Brooklyn Bridge and along Brooklyn Heights Esplanade. Meet in front of Municipal Building, corner of Chambers and Centre St. Call 265-2663 for info. $4.50.

MILLIONAIRES' ROW—"The Mighty Tycoons." 5/30 at 11 and 2. Meet at SE corner of 5th Ave and 78th St. Canceled if rain. A New York Walkabout (582-3460, weekdays 9-5). $4.

MADISON SQUARE AND GRAMERCY PARK—Museum of the City of New York tour (534-1672). 5/30 at 1:30. Meet at Little Church, 1 E. 29th St. Rain or shine. $5.

RELIGIOUS ARCHITECTURE—Walking tour with Mosette Glaser Broderick around Washington Square and the immediate vicinity. 5/30 at 2. Meet under Washington Square Arch. Free.

CENTRAL PARK TOUR—"Images in Bronze." The stories behind the Park's statues. 5/30 at 2. Meet at the Dairy, 65th St. between the Zoo and the Carousel. Free.

OLMSTED'S PROSPECT PARK—Walking tour by Prospect Park Environmental Center. (636-1900). 5/29 at 1. Meet at arch at Grand Army Plaza, Brooklyn. (Rain, 5/30.) $1 adults; 50¢ children.

CENTRAL PARK—"Oasis in New York." 5/25 at 10 a.m., 5/29 at 1. Meet at SW corner of 5th Ave and 79th St. Small Journeys (533-6342). $5.

GREENWICH VILLAGE—Free tour on 5/30. Meet at Sloane House Y, 356 W. 34th St. (760-5885) at 2:

SOHO—Expectations, of Oyster Bay, L.I. (516-922-4285, evenings). 5/29 at 2. Meet at Mama Siltka 468 W. Broadway. $6. Please reserve.

BIRDWATCHING—A tour to the Jamaica Wildlife Refuge with Conservation & the Outdoors. 5/30 at 9. Meet at the Broad Channel Station of the A train going to the Rockaways. Free.

OUR NON-NATIVE FLORA—A walking tour at Wave Hill. 5/29 at 2:15. Meet at Wave Hill House, W. 249th St. and Independence Ave., Bronx (549-2055). Free with gate admission.

REGULARLY SCHEDULED TOURS—Greenwich Village. Every day at 11 and 2, by reservation only (226-1426). $5... Ellis Island. Ferries go from Battery Park, at 9:30, 11:45, 2, 4:15 every day; $1.50; children to 11, 50 cents; includes tour (269-5755)... Downtown Walk, from 127 John St., Mon-Fri. at 10; $10... Gracie Mansion, our mayor's official home since 1942. By appt.; phone 566-4075... Grand Central Terminal, with Municipal Art Society. Wed. at 12:30, meet at Chemical Bank below Kodak sign. Free... Daily walks in Upper East Side Historic District, with Iris Gould's Landmark Tours (348-0140). Group size limited. $6... Lincoln Center. Daily 1-hour tours, 10-5; every half hour in morning, hourly in afternoon (877-1800, ext. 512). From tour desk, concourse level. $4.25, students/seniors $3.75, children $2.75... Snug Harbor Cultural Center, Richmond Terrace and Snug Harbor Rd., S.I. (448-2500). Sun. at 2 from Administration Bldg. Visits to National Landmark buildings. $2, children $1... Garden tours at Wave Hill, Independence Ave. and 252nd St., Bronx (549-2055). Every Sun. at 2:15; meet at the greenhouse. Weekend gate adm.: $2, seniors $1, under 14 free. Tour, free... The Wetland trails, at Alley Pond Environmental Center, 228-06 Northern Blvd., Queens (229-4000). You can see pheasant, geese, spring flowers, along this tidal estuary. Sun. at 1; meet at the gate; $1.

Sports

BASEBALL—N.Y. Mets: Shea Stadium, Flushing (672-3000), $2-$7. 5/28 at 8:05, 5/29 at 7:35, 5/30 at 1:35, vs. Houston. 5/31 at 1:35 vs. Atlanta... **N.Y. Yankees,** at Yankee Stadium (293-4300), Bronx. $1.50-$8.50. 5/25 and 26 at 8, vs. Toronto, 5/27 at 8, vs. Mets.

SOCCER—Cosmos, at Giants Stadium, Meadowlands, E. Rutherford, N.J. $7, $12. Ticket info: 265-8600. 5/26, 29, 31: Trans-Atlantic Challenge Cup. Teams and times to be announced.

RACING—Belmont (641-4700). Daily except Tues. Post time, 1 p.m. $2... Trotting races, at Roosevelt Raceway, Westbury, L.I. (212-895-1246). Thru 6/16, nightly except Sun. First race, 8 p.m. $2.25, $3.25.

Children

JEHAN CLEMENTS, storyteller, performs "Alfred the Ant," and other tall tales. Vineyard Theatre, 309 E. 26th St. (242-2644). 5/29, 6/5, 12, 19, 26 at 1 and 3. $3 for children, $4 for adults.

TRINITY SCHOOL—Auditorium, 91st and Columbus (864-7219). Science fiction biology lesson in a special film. 5/29 at 12:30, 2:30, and 4:30. $2.

MOTHER GOOSE MAGIC SHOW—Michael Taubenslag Productions, at Jan Hus Playhouse, 351 E. 74th St. (772-9180). Sun. at 1:30. $3.

RING AROUND A RAINBOW—Shadow Box Theatre, with shadow, hand, and rod puppetry, music and dance. Fantasy combined with education for health. P.S. 146, 421 E. 106th St. (724-0677). 5/25, 28, 6/2 at 10:30 a.m. 5/26 27, 6/1 at 10:30 and 1:15. $2.50.

THE EARLY SHOW—Musical revue, by youngsters aged 7-16. Riverwest Theater, 155 Bank St. (243-0259). Sat. at 3 (also Fri. and Sat. at 8). $7.

A BUNCH OF OUT-OF-WORK ACTORS MAKING FOOLS OF THEMSELVES—By Teenage Mime/Theatre Experience. Studio R, 134 W. 28th St. (675-0006). Sat. and Sun. at 1. Thru May. $3, $4.

PUPPET AND MAGIC THEATRE, with Arnold Kolodner. 78th St. Theatre Lab, 236 W. 78th St. (595-0850). Sat. at 2. $4.

BEAUTY AND THE BEAST—Academy Arts Theatre Co., 931 First Ave. at 51st St. (486-1431). Sat. and Sun. at 2. $2.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. $2.50; adults $3.50.

LITTLE PEOPLE'S THEATER CO.—"Three Little Pigs," Sat. and Sun. at 1:30. "Cinderella," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). $3 for 1:30 and 3 shows, $2 for 11 a.m. show. Reserve.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. $3; adults $3.50.

13TH STREET REPERTORY COMPANY—"The Empire Laughs Back," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, nearest CPW and W. 81st St. Reservations required (988-9093). Sat. at 10:30, 1, and 3. $1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. $4 (reservations required; all adults must be with a child).

CHILDREN'S "NIGHTCLUB" REVUE—"Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. $4 minimum, $2 cover.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime. Medieval Holidays and Festivals: 5/29 at 1:30.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. $1, adults $2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects... Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30... New exhibit: To Catch an Image, thru 5/31. Early viewing devices, old cameras, film sculptures, photographic sculptures and flip-books, films... Sun.: special films at 2 and 3:30.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults $1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here... Sat. and Sun.: films, at 2. 5/29 after the movie: workshop in paper movie-making. Free with museum admission.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $10 and under***
(M)	**Moderate—Mostly $10-$25**
(E)	**Expensive—Mostly $25 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress Opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for a meal per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: cream of broccoli soup, crisp shrimp nuggets with orange plum sauce, roast duckling with bananas and lime. Res nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. **(M)** AE, DC, MC, V.

CAPSOUTO FRERES—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. **(M)** AE.

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. **(M)** AE, CB, DC, MC, V.

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommery mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 2 a.m. Br Sun. noon-3:30. Complete D Sun.-Thurs. Ent. **(M-E)** AE, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.-Fri. 6:30-10:30, Sat.-Sun.from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat from 6. **(M)** AE, CB, DC, MC, V.

HANG ZHOU LOU—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed duckling with chinese angelica in brown sauce. Res. sug. Open Sun.-Thurs. 11:30-10:30, Fri.-Sat. to 11. **(I)** No Credit Cards.

LA BANCHINA—200 Grand St., 431-5372. Casual. Italian. Spcls: veal chop Valdostana, striped bass alla livournaise, linguine alla Banchina. Res. sug. D Tues.-Thurs. 4-midnight, Fri.-Sat. to 1, Sun. 1-11. Private parties. Closed Mon. **(M)** AE, CB, DC, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. **(M)** AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5:30-11, Sat. 5:30-midnight. Ent. nightly. Free parking. Closed Sun. **(M)** AE, CB, DC, MC, V.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D. Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. **(M)** AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Dancing/cabaret nightly. Private room for banquets. Valet parking for D. **(M)** AE, CB, DC, MC, V.

TENBROOKS—62 Reade St., 349-5900. Casual. Continental. Spcls: cold breast of veal stuffed with spinach and pistachio, lamb Louisiana, chocolate whiskey torte. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-10:30, Sat. 6:30-11. Closed Sun. **(M)** AE, DC, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res nec. **(E)**. **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res nec. **(E)**. **Hors d'Oeuvrerie & City Lights Bar:** Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Pianist eves. **(M)** AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. **(M)** AE, MC, V.

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. **(M)** AE, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30-3. D Sun.-Thurs. 3-11:30, Fri.-Sat. to midnight. **(M)** AE, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: medaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight Br Sun. 11-4. Jazz nightly from 10. **(M)** AE, CB, DC, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun., Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L daily noon-3. D daily 4-9. S 9-midnight. Ent. nightly. **(M)** AE, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. nightly. Private parties. **(M)** AE, CB, DC, MC, V

HUDSON RIVER CAFE—569 Hudson St., 255-1587. Casual. Regional American. Spcls: shrimp in pernod, pasta with caviar, filet mignon with green peppercorns. Res. sug. D Mon.-Sat. 6-midnight, Sun. to 10:30. Br Sun. noon-5. **(M)** AE, CB, DC, MC, V.

LA FROMAGERIE—63 Carmine St., at Seventh Ave. S., 242-7755. Casual. International. Spcls: cheese souffle, shrimp roquefort with mustard fruits, oysters with caviar and champagne sauce, veal with chanterelle mushrooms. Res. sug. L Tues.-Fri. noon-3. D Tues.-Sun. 6-11:30. Br Sun. noon-4. Closed Mon. **(M-E)** AE, MC, V.

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Dress opt. French. Spcls. of the day. Res. nec. L Mon.-Fri. noon-3. D and after theater S daily 5:45-11:30. Br Sat. & Sun. noon-4. **(M)** AE, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. **(I-M)** AE, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. D Mon.-Fri. 5-11, Sat. to midnight. Guitarist evenings. **Also 82 Beaver St.,** 344-5228. L Mon.-Fri. noon-3. D Mon.-Fri. 5-8, Sat. to 10:30. Free parking. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. **(I-M)** AE, DC, V.

TEXARKANA—64 W. 10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6-midnight. S Tues.-Sat. midnight-4 a.m. Private parties. **(M)** AE.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. **(I-M)** AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug. D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. **(M-E)** AE, MC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10, Sun to 9. Table d'hôte. **(M)** AE, DC, MC, V.

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: veal chop Salvatore, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.-Fri. noon-5. D daily 5-11. Br Sun. noon-5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, MC, V.

BISTRO ROMANTIQUE—613 Second Ave., bet. 33rd & 34th Sts., 889-4131. Casual. French. Spcls: calves liver on a bed of Dijon mustard, escalope de veau florentine, suprêmes de volaille maison. Res. sug. D daily 5:30-10:30. Br Sun. noon-5:30. Private parties for 40. **(M)** AE, MC, V.

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RESTAURANT DIRECTORY

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. **(M)** AE, MC, V

BUCHBINDER'S—375 Third Ave., at 27th St., 683-6500. Casual. Continental. Spcls: Nora's East Hampton clam chowder, rosemary chicken, fresh fish daily. Res. sug. Open daily noon-2 a.m. Br Sat.-Sun. noon-3, chamber music. **(M)** AE, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 889-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(I-M)** AE, DC, MC, V

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, soft shell crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11 Early-bird D 3-6. **(M)** AE, CB, DC, MC, V

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11 Private parties for 25. Closed Sun. **(M)** AE, CB, DC, MC, V

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef périgourdine, poached fillet of sole bonne femme. Res. sug. L daily 11:45-3. D daily 5:15-9. S daily 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. **(M)** AE, CB, DC, MC, V

HAKUBAI—66 Park Ave., at 38th St., 686-3770. Casual. Japanese. Spcls: sushi, tempura, sukiyaki. Res. sug. L daily noon-2. D daily 6-10. Complete L & D. **(M)** AE, CB, DC, MC, V

HARLEY STREET—547 Second Ave., at 30th St., 685-9659. Casual. Continental. Spcls: veal porterhouse, English lamb steak, seafood stuffed sole. Res. sug. L Mon.-Fri. noon-4. D daily 5-midnight. Champagne Br Sat.-Sun. noon-4. Private parties. Reduced parking for D. Pianist Thurs.-Sat. eves. & Br. **(M)** AE, DC, MC, V

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: brook trout, paella, gravlax, tuna tartar, seafood fettuccine. Res. nec. Open daily 11 a.m.-1 a.m. **(M)** AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11 **(M)** AE, MC, V

LA COUPOLE—2 Park Ave., at 32nd St., 696-0100. Casual. French brasserie. Spcls: cassoulet, choucroute, pot-au-feu, steak au poivre. L Mon.-Fri. noon-4. D daily 6-2 a.m. **(M)** AE, CB, DC, MC, V

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. **(I-M)** AE, DC, MC, V

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. **(M)** AE, CB, DC, MC, V

PER BACCO!—140 East 27th St., 532-8699. Jacket required. Northern Italian. Spcls: scampi Per Bacco, veal bel paese, pollo Janet. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5:30-10, Sat. to 11. Closed Sun. **(M)** AE, DC, MC, V

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. **(I-M)** AE, CB, DC, MC, V

RISTORANTE DOMENICO—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccante, red snapper marichiaro, lobster fra diavolo. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. **(M)** AE, CB, DC, MC, V

ROMA NOVA—166 E. 33rd St., 683-8027 Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10. Closed Sat.-Sun. during July & August. **(M)** AE, CB, DC, MC, V

ROSSINI'S—108 E. 38th St., 683-0135. Dress opt. Northern Italian. Spcl: hot antipasto. Res. nec. Open Mon.-Fri. 11:30-11:30, Sat. 4-midnight with Aldo Bruschi Trio. Closed Sun. **(M)** AE, DC, V

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757 Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11 Closed Sun. **(M)** AE, CB, DC, MC, V

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. **(I-M)** AE, DC.

TRUMPET'S—Grand Hyatt Hotel, Park Ave., 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, filets of beef, Dover sole. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11 Pianist Mon.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). **Also Tuesday's West—**246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). **(I)** AE, MC, V

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401 Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. **(I-M)** AE, DC, MC, V

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. **(I-M)** AE, CB, DC, MC, V

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Vintage wine by the glass. Open Sun.-Thurs. 11 a.m.-3 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7 p.m. Br Sat.-Sun. 11-4. **(M)** AE, MC, V

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. **(M)** AE, CB, DC, MC, V

MORAN'S CHELSEA SEAFOOD—146 Tenth Ave., 989-9225. Dress opt. Irish-Seafood. Spcls: Connemara stuffed sole, salmon in Galway dill sauce, lobster, seafood salad. Res. sug. Open daily noon-midnight **(M)** AE, MC, V

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat.-Sun. **(I-M)** AE, CB, DC, MC, V

RESTAURANTE EL ESPANOL—318 W. 23rd St., 691-0529. Casual. Spanish-Mexican. Spcls: trout nabarra, paella, seafood in green or garlic sauce. Res. sug. Open daily noon-midnight. Pianist Fri. & Sat. **(M)** AE, CB, DC.

SAN REMO WEST—393 Eighth Ave., bet. 29th & 30th Sts., 564-1819. Dress opt. Northern Italian. Spcls: shrimp Milanese, chicken Valdostane, red snapper in green sauce. Res. sug. Open daily noon-midnight. Private parties. Pianist Tues.-Sat. **(M)** AE, CB, DC, MC, V

37th STREET HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former town house.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thurs. 5-10, Fri. to 11:30, Sat. to midnight. Complete D 5-10. Pianist Mon.-Sat. from 5. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: tortellini, milk-fed veal, boneless roast duckling. Res. sug. L Tues.-Sun. 11:30-2:30. D Mon.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. to 10:30. Pianist Jorge Rios nightly. Private parties. **(M)** AE, V

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11 L daily noon-3. D daily 6-11. Champagne buffet Br Sun. noon-2:30. **(M)** AE, CB, DC, MC, V

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver dill, lacquered roast duckling, seafood. Res. sug. L Mon.-Fri. noon-3. D

Mon.-Sat. 5:30-11:30. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. **(M)** AE, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: terrine of sweetbreads with pistachios, sautéed veal medaillons with poached cucumbers, roast fillet of lamb in pastry. Res. sug. B daily 7-10:30. L Mon.-Sat. 11:30-3. D daily 5-11:30. Br Sun. 11:30-3. **(E)** AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St., 751-4840/751-4841. Casual. French-Alsatian. Spcls: choucroute Alsacienne, onion soup, brioche. B daily 6-11. Br Sat.-Sun. noon-5. L Mon.-Fri. 11-5. D daily 5-10. S daily 10-6 a.m. **(I)** AE, CB, DC, MC, V.

THE CATTLEMAN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Fri. 3:30-11, Sat. 3:30-11:30, Sun. 3-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. **(M)** AE, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Closed Sun. **(E)** AE, CB, DC, MC, V.

DOSANKO—10 E. 52nd St., 759-6361. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. **(I)** No Credit Cards

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. **(I-M)** AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. **Pool Room:** L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat.-Sun. **(I-M)** AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. **(E)** AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. S to midnight (exc Sat.). Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. **(E). St. Regis Bar:** L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. **Astor's:** Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Dress opt. French. Spcl: grenouille sautée Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. **(M)** AE, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. **(M-E)** AE.

LA RÉCOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sautéed breast of quail with duck liver pâté, fresh braised salmon in lemon butter with endives, oysters with champagne vinegar and lemon. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 6-11:30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30, Sun. from 5 (cover dinner). Complete L. **(E)** AE, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d' agneau bouquetiére. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, DC, MC, V.

LE CYGNE—53 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. **(E)** AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes souffle. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** AE, CB, DC, MC, V.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d' agneau aux poivre. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-1 a.m. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. **(M-E)** AE, CB, DC, MC, V.

MIMI'S—984 Second Ave., at 52nd St., 688-4692. Casual. Italian. Spcls: mussel & clam combination, fettuccine Alfredo, veal parmigiana. Open Mon.-Fri. noon-3 a.m., Sat. from 1 p.m., Sun. 5-midnight. Bar open 1-hr later. Ent. Mon.-Sat. from 9 p.m. **(M)** AE, CB, DC, MC, V.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. **(M)** AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. **(M-E)** AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. **(M)** AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. **(M)** AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. **(M)** AE, CB, DC.

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. **(M)** AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. **(M)** AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. **(M)** AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. **(M)** AE, DC.

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RESTAURANT DIRECTORY

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. **(M)** AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat 5-midnight, Sun. 4-11. **(E)** AE, CB, DC, MC, V

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11 **(M)** AE, DC, MC, V

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. eves. Closed Sun. **(M)** AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice-cream L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. **(M)** AE, CB, DC, MC, V

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. **(M-E). Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. **(M-E).** Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. **Oscar's:** Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.-3 a.m. Juke Box. **The Hideaway:** Cocktails Tues.-Sat. 5-1 a.m.Pianist 9-1 a.m. AE, CB, DC, MC, V

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. **(M)** AE, CB, DC, MC, V.

ARAGAWA—36 W. 56th St., 541-5137 Jacket required. Continental-American. Spcls: steak, veal chops, charcoal broiled chicken. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. **(E)** AE, DC, MC, V.

ARTHUR'S—44 W. 56th St., 581-9765. Casual. Continental-American. Spcls: steak, lobster. L Mon.-Sat. 11:30-3. D Mon. 4-8, Tues.-Sat. 4-midnight. Complete D. Singing waiters and waitresses. Ent. nightly from 5:30. No min. or cover. Parties. Closed Sun. **(I)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7 Private rooms. Summer outdoor garden. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—51st St. & Broadway., 757-3110. Casual. Pub atmosphere. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. Child's D. **Also 44th St. & Broadway,** 398-1910. L Mon.-Sat. from 11:30. D Mon.-Sat. from 3, Sun. from noon. **45th St. & Eighth Ave.,** 581-0500. L Wed., Fri., & Sat. 11:30-3:30. D Mon.-Sat. from 4, Sun. from 1. **(I-M)** AE, DC, MC, V.

BEGGARS BANQUET—125 W. 43rd St., 997-0959. Casual. American. Spcls: steak, chicken piccata, spaghetti carbonara. Res. sug. L Mon.-Sat. 11:30-5. D Mon. 5-9, Tues.-Sat. to 11. Closed Sun. **(I-M)** AE.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-1 a.m., Fri.-Sat. to 2, Sun. 2 p.m.-1:30 a.m. **(I-M)** AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. **(M)** AE, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open Mon.-Fri. noon-2 a.m., Sat.-Sun. from 5. Ent. nightly. **(M)** AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11 Complete D. Closed Sun. **(M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(M)** AE, CB, DC, MC, V

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** No Credit Cards.

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. Nouvelle-American. Spcls: grilled lamb with sorrel sauce, Russian chicken cutlets, bay scallops Florida style. Res. sug. Open daily 11:30a.m.-2 a.m. Bar open til 4 a.m. **(M)** AE, MC, V

DISH OF SALT—133 W. 47th St., 921-4242. Jacket required. Cantonese. Spcls: Peking duck, orange steak, blossom flounder. Res. nec. L daily noon-4. D daily 4-midnight. Pianist Neil Wolfe Tues.-Sat. Private parties for 50-400. **(M)** AE, DC.

DU MIDI—311 W. 48th St., 582-6689/974-9097 Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat. 3-11:30, Sun. 4-11 Pre-theater D 5-9. **(M).** AE, CB, DC, MC, V

FALSTAFF—870 Seventh Ave., at 56th St., in the NY Sheraton Hotel, 247-8000. Pub-style. Spcl: 20-oz steak. L Mon.-Fri. noon-2:30. D daily 5:30-11. Complete D. Pianist Mon.-Fri. **(M)** AE, CB, DC, MC, V

FOOD AMONG THE FLOWERS—18 W. 56th St., 541-9039. Jacket & tie required. French nouvelle cuisine. Spcls: lobster tail Wellington, poulet sauté with champagne & vinaigrette, crisp duckling with honey baked banana. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-11, Sun. noon-11 Bar 3-7. **(M)** AE, DC, MC, V

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V

GALLAGHER'S STEAK HOUSE—228 W. 52nd St., 245-5336. Dress opt. American. Spcls: hickory broiled sirloin, seafood. Res. nec. Open noon-midnight daily. **(M-E)** AE, CB, DC, MC, V

GEORGES REY—60 W. 55th St., 245-6764. Casual. French. Spcls: duckling, crepes maison, steamed vegetables, poached fish fillet. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to 10:30. S 10-11. Complete L & D. **(M)** AE, DC, MC, V

GREAT AUNT FANNY'S—340 W. 46th St., 765-7374. Casual. Continental-American. L daily noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1 hr later. **(I-M)** AE, DC, MC, V

IL GATTOPARDO—45 W. 56th St., 586-3978. Dress opt. Italian. Spcls: chicken Gattopardo, red snapper livornese. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** AE, CB, DC, V

IROHA—731 Seventh Ave., bet. 48th & 49th Sts., 398-9049. Casual. Japanese. Spcls: sushi, sukiyaki, tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45, Sat.-Sun. noon-11:45. **(I)** AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian-Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: seafood and steak. Res. sug. Open Mon.-Sat. 11-3 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KIPPY'S PIER 44—261 W. 44th St., in the Milford Plaza, 354-4414. Casual. American-Continental. Spcls: stone crab, veal cutlet parmigiana, shrimp scampi. Res. sug. L daily 11:30-3. D daily 3-1 a.m. Ent. nightly. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** AE.

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** AE, DC, MC, V.

LA MILONGA—742 Ninth Ave., at 50th St., 541-8382. Casual. Spanish-Italian-Argentine. Spcls: mixed grill, paella, homemade ravioli. Res. sug. D Sun.-Thurs. 3-2 a.m., Fri.-Sat. to 4 a.m. Ent. Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154. Dress opt. French restaurant with wine cave. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11. After-theater dining. Private parties. Closed Sun.& holidays. **(M)** AE, DC, MC, V

LE QUERCY—52 W. 55th St., 265-8141 Dress opt. French. Spcl: steak au poivre flambé. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. **(M)** AE, CB, DC, MC, V

LE VERT-GALANT—109 W. 46th St., 582-7989. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V

MAMMA LEONE'S—239 W. 48th St., 586-5151 Casual. Italian. Spcls: veal & chicken parmigiana. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Fri. 3:30-11:30, Sat. 2:30-11:30, Sun. 2-10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard roti à la vanille, mille-feuilles de framboises. Res. sug. L Mon.-Fri. noon-2:30. D daily 6-11:30. Pre-theater D 6-7 Complete L. **(E)** AE, CB, DC, MC, V

MERCURIO—53 W. 53rd St., 586-4370. Casual. Northern Italian-Continental. Spcls: pollo Bolognese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-3. D 3-midnight. Free 3-hr. parking after 6 p.m. Parties. Closed Sun. **(M-E)** AE, CB, DC, MC, V

MOVENPICK—790 Seventh Ave., at 51st St., 582-0716. Casual. Continental. Spcls: boeuf bouelle, emmence zurechoese. Res. sug. Open daily 7 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V

NEW YORK HILTON—Ave. of the Americas & 53rd St., 586-7000. **Hurlingham's:** Dress opt. International cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m., Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30. Pianist nightly 6-11:30. **(M). Sybils:** Res. sug. Buffet L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S nightly 8-11:30. Cocktails and dancing to 4 a.m. **Mirage Lounge:** open for cocktails 11:30 a.m.-2 a.m., Sun. from noon. Pianist daily 5-midnight. **International Promenade:** Cocktails 11:30 a.m.-3 a.m., Sun. from noon. Afternoon tea. **(M)** AE, CB, DC, MC, V

O'LUNNEY'S STEAK HOUSE—12 W. 44th St., 840-6688. Irish-Continental. Spcls: Irish lamb stew, corned beef & cabbage. Open Mon.-Fri. 11 a.m.-midnight, Sat. from 5:30. Closed Sun. **(I)** AE, DC, MC, V

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian. Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun. **(M)** AE, CB, DC, MC, V

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. **(I-M)** AE, DC, V

RAGA—57 W. 48th St., 757-3450. Casual. Indian. Spcls: lobster malbar, gosht vindaloo, murgh ke tikka. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-Sat. **(M)** AE, CB, DC, MC, V

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French-Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7 Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7 **(M). Rainbow Grill:** Jacket required. Redesigned nightclub offering French-Italian menu. Res. sug. D Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M-E)** AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Ann Hampton Callaway Mon.-Sat. 7-11. **(E)** AE, CB, DC, MC, V.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30. Private parties for 60. Closed Sun. **(E)** AE, CB, DC, MC, V

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Closed Sun. **(E).** AE, CB, DC, MC, V

SARDI'S—234 W. 44th St., 221-8440. Dress opt. Continental-Italian. Spcl: cannelloni au gratin. Res. sug. L Mon.-Sat. 11:30-3:30. **Club Sardi:** Business L Mon.-Fri. D daily 3:30-9. Complete L & D. Br Sun. noon-4. After-theater S to 12:30. Parties. **(M-E)** AE, CB, DC, MC, V

SEA FARE OF THE AEGEAN—25 W. 56th St., 581-0540. Jacket required. American-Mediterranean seafood. Spcl: bouillabaisse Marseillaise. Res. sug. L Mon.-Sat. noon-3, Sun. 1-3. D daily 3-11. **(M-E).** AE, CB, DC, MC, V.

THE SLATE STEAK HOUSE—852 Tenth Ave., at 56th St., 581-6340. Casual. *Steak & prime ribs in upstairs room.* Res. sug. L Mon.-Fri. 11:30-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress opt. Continental. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. After theater supper. No-smoking room. Parties for 10-300. Pianist nightly. **(M-E)** AE, DC, MC, V

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. **(I)** No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St., 247-6545. Dress opt. Swiss specialties. Upstairs, the **Swiss Pavilion:** Res. sug. L Mon.-Fri. noon-2:30. D Tues.-Fri. 5:30-10, Sat. to 11. **(M-E).** Downstairs, **Fondue Pot:** L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-6. **(I-M). Bell Bar and Lounge:** L Mon.-Fri. 11:30-3. Free parking Mon.-Fri. after 5:30. Closed Sun. **(M)** AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Americas, 247-2700. **Sir Walter's:** Continental. L Mon.-Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br Sun. 11:30-3. **(M). Bar & Lounge:** American. L Mon.-Fri. 11:30-2:30. S 10:30-1 a.m. AE, CB, DC, MC, V

57th-60th Streets

ALTRI TEMPI—237 E. 58th St., 752-2113. Jacket required. Traditional Italian. Spcls: red snapper in crust of salt, torta with polenta, agnolotti alla Piemontese. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-11. Closed Sun. **(M)** AE.

BEEFSTEAK CHARLIE'S—Third Ave., at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. 11-4. D daily 4-11. **(I-M)** AE, DC, MC, V

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues.-Sun. 6:30-10. Closed Mon. **(E)** AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat 5-midnight. Closed Sun. **(M)** AE, DC, MC, V

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon.-Fri. 11:30-3. D nightly 5:30-11. **(I-M)** AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.-Fri. noon-3. D Tues.-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Dress opt. Northern Italian. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Private parties. Pianist Mon.-Sat. **(M)** AE,CB,DC, MC, V.

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.-Fri. 7:30 *a.m.*-9 *p.m.*, Sat.-Sun. 10 *a.m.*-9 *p.m.* **(I)** AE, DC.

LA CAMELIA—225 E. 58th St., 751-5488. Jacket required. Italian. Spcls: capellini d'Angelo alle erbe fresche, trancia di salmone al pepe verde, fegato di vitello e Lucanica Tirolese. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5-1 a.m. Piano bar til 2 a.m. Closed Sun. **(M)** AE, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.-Sat. noon-midnight. **(M)** AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. **(M)** AE, DC, V.

LE CHANTILLY—106 E. 57th St., 751-2931. Formal. French. Spcls: mousse aux deux poisson sauce riche, grenadin de veau en croûte Chantilly, suprême de striped bass au naturel, pâtisserie Chantilly. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. **(E)** AE, MC, V

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.-Sat. 11-3. D Mon., Thurs. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. **(M)** AE.

THE MAGIC PAN—149 E. 57th St., 371-3266. Casual. French-Hungarian. Spcls: crêpes, roulette steak, coq au vin. Res. sug. Open Mon.-Sat. 11:30 a.m.-midnight, Sun. to 10 p.m. Complete L & D. Private parties for 100. Also **1409 Ave. of the Americas,** 765-5080. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 11, Sun. 11-10. Ent. Wed.-Sat. **(I)** AE, MC, V

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri.-Sat. to 11 (no cover). **(M)** AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. **(M)** MC, V

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7-11, Sat.-Sun. to 11:30. Br Sun. noon-3. L Mon.-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. *S daily 10-12:30. Roger Stanley trio for dancing* Tues.-Sat. 6-12:30. **(M-E) Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oak Room:** Dress opt. Continental. Spcl: mignonettes of lobster à la Nantua. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10, Sat.-Sun. to 11. **(E) Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. **(I-E) Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Sat. 7:30-10:30. Coffee service Mon.-Sat. 11-noon. Br Sun. 11-2:45. L Mon.-Sat. noon-2:30. Afternoon tea Mon.-Fri. 3:30-8, Sat.-Sun. 4-8. "After 8" Mon.-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. **(E) Trader Vic's:** Dress opt. Continental-Polynesian. Res. nec. L Mon.-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon.-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 12:30, Sun. 4-11:30. **(M-E)** AE, CB, DC, MC, V

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Sat. 11:30-4:30. D Mon.-Sat. 5-midnight, Sun. 4-11. **(M)** AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. **(E)** AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlyk, chicken Kiev. Res. sug. Open Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. **(M)** AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon.-Fri. noon-2:30. D daily 5-midnight. Ent. Fri.-Sat. **(M)** AE, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchine, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.-Fri. noon-3. D daily 5-midnight. **(M)** AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. **(M)** AE, CB, DC, MC, V.

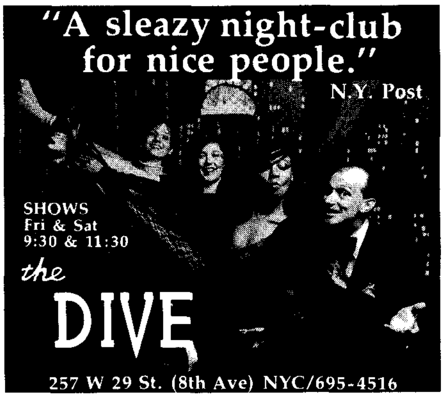
Above 60th Street, East Side

AGORA—1550 Third Ave., at 87th St., 369-6983. Casual. American-Continental. Spcls: marinated sirloin kebab, chicken continental, Agora burgers, ice cream. Open Mon.-Thurs. 11:30-a.m.-11:30 p.m., Fri.-Sat. to 1 a.m., Sun. noon-10. Br Sat.-Sun. noon-4. Pianist nightly and Br. AE, CB, DC, MC, V.

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.-Sat. 7-9:30. Closed Sun. & Mon. **(M)** No Credit Cards.

CAFE DU SOIR—322 E. 86th St., 289-9996. Casual. French cuisine. Spcls: beef bourguignonne, trout amandine. L Tues.-Sat. noon-3. D Tues.-Sat. 6-midnight, Sun. from 1. Complete D. Closed Mon. **(M)** AE, CB, DC, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce,



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pork tenderloin with peanut sauce, stuffed veal chop. L Mon.-Fri. 11:30-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30-3:30, Sun. to 4. **(I-M)** AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. **(M)** AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. **Cafe Carlyle:** Formal. Res. nec. Buffet L Mon.-Sat. noon-3. D Tues.-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues.-Sat. **Carlyle Restaurant:** French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. **(M-E)** AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon.-Sat. 6-10:15. Closed Sun. **(E)** AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon.-Sat. noon-3. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 12:30. Br. Sun. noon-5. **(M-E)** AE, DC.

IL FIORE—407 E. 70th St., 879-6960. Casual. Northern Italian. Spcls: zuppa di pesce, veal fantasia, pollo agli agrumi. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-11:30. Private parties for 40. Closed Sun. **(M)** AE, MC, V.

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626, 758-1828. Casual. Italian homecooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.-Thurs. noon-11, Fri.-Sat. to midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

JAPAN INN—1593 Second Ave., bet. 82nd & 83rd Sts., 879-3117. Casual. Japanese. Spcls: sushi, steak, seafood. D only Tues.-Thurs. 5:30-11:30, Fri.-Sat. to midnight, Sun. 4:30-10:30. **(M)** AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.-Sat. 10-3:30. D Mon.-Thurs. 3:30-11, Fri.-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. **(I-M)** AE, DC.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 & 9. Closed Sun. **(M)** AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. **(E)** AE, CB, DC.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thurs. 5:30-10:30, Fri.-Sat. to 11:30. Closed Sun. **(M-E)** AE, DC, MC, V.

LE RESTAURANT—540 Park Ave., at 61st St., in the Regency Hotel, 759-4100. Jacket required. Continental. Spcls: roast quail grand veneur, mousse of pike and salmon, médaillon of veal with shallots. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30, Sun. to 10. Br Sun. noon-3:30. Complete L & D. **(E)** AE, CB, DC, MC, V.

LES PLEIADES—20 E. 76th St., 535-7230. Formal. French cuisine. Spcl: rack of lamb. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Spcl. early D 5:30-6:30. Closed Sun. **(M)** AE, DC, MC, V.

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. **(I-M)** AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. **(I-M)** AE, DC, MC, V.

MALCA'S—175 E. 83rd St., 879-8865. Casual. French-Moroccan. Spcls: l'escalope de ris de veau maréchal, la poularde poelée beau sejour, couscous. D Mon.-Sat. 5-2 a.m., Sun. to midnight. Pianist Fri.-Sat. **(M-E)** AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéed with apples and calvados brandy sauce, poached salmon stuffed with scallop mousse, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. **(M)** AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. **(M)** AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: lotte niçoise, boudin of seafood with lobster sauce, beef stew zinfandel, Maxwell's dessert sampler. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. **(I-M)** AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glace de viande. Res. sug. L daily noon-4. D daily 6-11. **(M)** AE, CB, DC.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. **(M)** AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. **Cafe Pierre:** Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. **Yellow Bird Room:** B only daily from 6:30. **The Rotunda:** English afternoon tea Mon.-Fri. 3-6:30. **(M-E)** AE, CB, DC, MC, V.

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American-Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist nightly & Br. **(M)** AE, CB, DC, MC, V.

RUPPERT'S—1662 Third Ave., at 93rd St., 831-1900. Casual. International. Spcls: fresh fish, prime ribs, chicken & vegetable tempura. Res. sug. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 4 a.m. Br Sat.-Sun. noon-4. Ent. Private parties. **(M)** AE, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. **(M)** AE, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.-Sat. noon-3. D Mon.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45-4. Pianist Lynn Mollinax in cocktail lounge. Private parties for 60. Closed Mon. L. **(E)** AE, CB, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. **(M)** AE, DC.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. **(M) Adagio Buffet:** Open performance nights 5:30-8. **(M)** AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Casual. French. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11, Sun. 5-9. Br Sat. noon-3, Sun. from 11. **(M-E)** AE, CB, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.-Thurs. 4-2 a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. **(M)** AE, CB, DC, MC, V.

OENOPHILIA—473 Columbus Ave., at 83rd St., 580-8127. Casual. Continental. Spcls: swordfish mariné with cucumber & coriander sauce, country quail stuffed with brandied apricots, boned duck with brandied peach sauce. Res. sug. D only Mon.-Thurs. 6-11, Fri.-Sat. 5:30-11:30, Sun. 5-10. Br Sun. noon-3:30. Live ent. Sun. **(M)** AE, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. **(M)** AE, CB, DC, MC, V.

THE TERRACE—400 W. 119th St., 666-9490. Dress opt. Classical French-Nouvelle. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tues.-Fri. noon-2:30. D Tues.-Thurs. 6-10, Fri.-Sat. to 10:30. Banquet facilities for 150. Chamber music Tues.-Sat. Free valet parking. Closed Sun.-Mon. **(E)** AE, DC, MC, V.

TICKER'S STEAK HOUSE WEST—320 Columbus Ave., at 75th St., 799-4073. Casual. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. 11:30-3:30. D Sun.-Thurs. 4-after midnight. S Fri.-Sat. 4-4. Mon.-Thurs. spcl. D menu. Jazz Fri. & Sat. **(I-M)** AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. **(M)** AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also **2133 Ralph Ave.** at Georgetown Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. **Bay Ridge** Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. **(I-M)** AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. **(M)** AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. **(M)** MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. **(M)** No Credit Cards.

THE RIVER CAFÉ—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. **(E)** AE, DC.

Queens

BEEFSTEAK CHARLIE'S—Flushing, 3122 Farrington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. **Forest Hills** 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. **Bellerose** 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. **(I-M)** AE, DC, MC, V.

DAZIE'S—Sunnyside, 39-41 Queens Blvd., 786-7013. Casual. Italian. Spcl: veal armando. Res. sug. L Mon.-Fri. 11:30-3:30. D Mon.-Thurs. 4-11, Fri. to midnight, Sat. 2-midnight, Sun. 2-11. Complete L & D. Ent. Fri.-Sun. eve. Free parking. **(M)** AE, CB, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mongolian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. **(I-M)** AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. **(I-M)** AE, CB, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. **(I-M)** AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS	
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.
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ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 5/28, 29, Jaki Byard Trio. No credit cards.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. Thru 5/30, Kai Winding & Curtis Fuller. 6/1-6, Billy Taylor Trio with Carrie Smith. AE, MC, V.

THE COOKERY—University Pl., at 8th St., 674-4450. Sun.-Tues., at 9 & 11, The Arvel Shaw Trio. Blues singer Alberta Hunter with pianist Gerald Cook and Jimmy Lewis on bass. Wed.-Sat. at 9 & 11. AE, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 5/26, The New York Packet. 5/29, Lewis Brothers. 5/30, Guy Davis and Joe Ravo. Shows at 8:15. No credit cards.

EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 5/28, Maxine Sullivan with the Ed Polcer Sextet. 5/30, Tad Shull Quintet. AE, DC, MC.

FAT TUESDAY'S—190 Third Ave., 533-7902. 5/25-30, Michel Legrand & all-star jazz quartet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—75 Bleecker St., at Broadway, 254-3130. Small room with a restaurant upstairs. 5/25, Hot Ice; The Jessica Ruff Band. 5/26, El Camino featuring Sean Sahm. 5/27, The Aquarian Night of Original Music featuring The Berries, Velveteen, Tom Barth & Freedom. 5/28, The Terrorists; Steppin Razor. 5/29, The Bratles; Marilyn and the Movie Stars. 5/30, Sharp Children; Male Model. Showtimes at 10:30 & 12:30. No credit cards.

GREENE STREET—101 Greene St., 925-2415. Multilevel floors for entertainment. 5/24, 31, Bob Cunningham & Bross Townsend. 5/25-29, Jackie and Roy. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Attila Zoller Trio featuring Alicia Sherman. Mon.-Sat., 5-10, pianist Don Golson. Sun., 5-10, singer pianist Brooks Kerr. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. **Music Room:** 5/25, *The Edible Complex* with Hope Holiner & Stepanie Peters. 5/27, Marlene Fontenay. 5/28, 29, Ed Linderman. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Marty Napoleon Trio, play for dancing, alternating with Phil Della Penna. Sun. 4-midnight, Roger Paige Trio. Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. Wed., New Moon Swing Band. Thurs., New York Samba Band. 5/28, 29, Saheb Sarbib Multinational Big Band & Dancers. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with *music starting at 10. 5/25-29, pianist John Hicks with* Art Davis on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 5/24, 25, Bob Moses, Randy Brecker, Jim Pepper & Eddie Gomez. 5/26-30, Old & New Dreams with Don Cherry, Charlie Haden, Dewey Redman, Ed Blackwell. 5/31, 6/1, Joe Lee Wilson & the Joy of Jazz. AE, V.

MAGIQUE—1110 First Ave., at 61st St., 935-6060. 5/25 at 10, Susan Phelps followed by Larry Harlow and His Orchestra at 11 p.m., (doors open at 9). No Credit Cards.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 5/29, blues singer Joe Williams, Mon.-Thurs. at 9 & 11; Fri. & Sat. at 10 & midnight. AE, MC, V.

THE OTHER END—149 Bleecker St., 673-7030. 5/25, Alen Harris. 5/27, Nancy West and the Trouble Boys. 5/28, Geoff Bradford, Marcos Estebez, Jeffrey Roy & Rob Tomarow. 5/30, Bryan Wells and Urbanity. No credit cards.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 5/24, Uptown Horns. 5/25, The Sound. 5/26, Nina Hagen. 5/28, Sparks. 5/31, Grown Ups. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. Music at 9:30, 11:30. 5/24, 31, Ed Palermo Big Band. 5/25, Craig Peyton. 5/27-30, Lenny White; Randy Brecker; Cedar Walton. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 5/25, Patti Heller; J-2 Rock. 5/26, Elise Morris. 5/27, Volcanos. 5/28, Lazoo. 5/29, The Fast. 5/30, Donna Haddad. AE, MC, V.

SOUNDSCAPE—500 W. 52nd St., 581-7032. 5/28, Sojourner. 5/29, Charles Tyler Ensemble.

STAR AND GARTER—105 W. 13th St., 242-3166. Sun.-Thurs. Johnny "Blue Boy" Perry. 5/28, 29, Barry Harris Trio. AE.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 5/24, Lynn Welshman and the Tentet Jazz Band. 5/25-29, Sonny Stitt Quartet. 5/31, Jimmy Madison Quintet. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100 A next-to-Lincoln Center eatery with entertainment. Thru 5/29, Jerry Palmer, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Tues., The Uptown Horn Band. 5/28, 29, guitarist Cedell Davis with Gary Gazzaway and Robert Palmer. No credit cards

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 5/24, The Tito Puente Latin/Jazz Ensemble with guest soloist David Valentin. Wed.-Sun. at 8, hypnotist Robert Halpern. 5/31, Angel Canales and Bobby Rodriguez. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 5/25-30, Phil Woods Quartet. 5/31, Mel Lewis Big Band. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 5/24, 25, Honky Tonk Part 3 with Percy France. 5/26-30, Willis Gator Tail Jackson. 5/31, Professor Aaron Bell. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant. Thru 5/29, Michael Moore and Gene Bertoncini, music Mon.-Thurs. at 9:30, Fri.-Sat. at 10:30. AE

Country/Western

CITY LIMITS—10th St. & Seventh Ave., 243-2242. Country music and dancing. 5/24, 25, Soozie and High in the Saddle. 5/26, Badge. 5/27, The Pearl Studs. 5/28-30, Blackwater 5/31, Jim Lauderdale Band. No credit cards.

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 5/24, Richard and Linda Thompson. 5/25, 26, James Brown. 5/27, Ronee Blakley. 5/28, 29, Whitewater plus Edna Jean. 5/30, Moffett McDonnell plus Buzz Dakota. AE, CB, DC, MC

SUNDOWN—227 E. 56th St., 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m. Shows at 10. 5/24, Dixie Doughboys. 5/25, The Pearl Studs. 5/26, Sawback Sally. 5/27, Jim Lauderdale. 5/28, 29, Soozie & High in the Saddle. No credit cards.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

CITY LIGHTS NY—347 Amsterdam Ave., 580-1368. Comedy club/restaurant. Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & midnight. MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. 5/24-29, comedians Rob Bartlett, Jerry Dinerstein, & impressionist Frankie Pace, Mon.-Thurs. at 9 and 11:15, Fri. 9 & 11:30, Sat. 9 & midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

GOOD TIMES—449 Third Ave., 686-4250. Full menu; comics, singers, and impressionists, 7 nights from 9:45. Sat. m.c. Paul Suntup. AE, MC. V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians, Fri. & Sat. Thru 5/29, Dick Brooks, Jeff Justice, *Peter Kougasian. No credit cards.*

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. *Nightclub/theater featuring magic, comedy, mime &* music. Tues., Showcase. Wed., singer Pamela Smith. Thurs., singer Guy Davis. Fri.-Sat. comedian Vincent Gerardi. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

EL MOROCCO—307 E. 54th St., 752-2960. Elegant dining and dancing to the music of Tony Curcio and his orchestra, Fri.-Sat., from 9-1 a.m. AE, V.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 6/5, Hey Jackson Trio. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Duo Kelly & Lockett, for listening/dancing nightly (except Sun.) from 8. **In the Lounge:** pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays everything from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs.-Sun. from 2:30. 5/28, Harry James. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Irving Fields Trio, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

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WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. Every Wed. from 9-2 a.m., dancing to Stan Rubin's Swing Era Big Band. AE, DC, MC, V

Floor Shows/Cabaret

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 5/26, 27, Lois Sage. AE, MC, V

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. 5/25-6/20, The Dance Dimension Revue, nightly at 9:30 & midnight. Closed Mon. **Flamenco Suite:** An authentic Flamenco featuring dancers singers, and guitarists, from 9:30. AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. Thru 5/30, Eartha Kitt returns Sun.-Thurs. at 9:30, Fri.-Sat. at 9 & 11:30. Upstairs: **El Sultan**, with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

THE DIVE—257 W. 29th St., 695-4516. The Dive's Cabaret Review, Fri. at 10, Sat. 9:30 & 11:30. Cheek-to-cheek dancing between and after shows to the Three Play Orchestra. No Credit Cards.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. Thru 5/29 at 11, Charles Pierce. AE, DC, MC, V.

LES MOUCHES—260 Eleventh Ave., at 26th St., 695-5190. Restaurant/cabaret. 5/29, Sheryl Lee Ralph. 6/1-5, Ann Reinking with John Del Duca & Robert Warner. Shows at 11. AE, CB, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavour, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 7:45, *"Live from Altoona"* a musical romp through the 20's, 30's and 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. Wed. & Sun. at 9, Thurs.-Sat. at 9 & midnight, *"Forbidden Broadway"*, a musical comedy satire. AE, CB, DC, MC, V.

PANACHE—1409 Sixth Ave., 765-5080. Restaurant/cabaret. Fri. & Sat. *Panache.* 5/24, Bob Saltzburg. 5/26, Lighthearted B & D; Joan Maisner. 5/27, Seth Mitchell. Shows at 8:30 & 11:30. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant ($25 membership). Five floors of entertainment and dining, from disco in Hef's, to Greg Thompson's *"Broadway Follies"* in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks II*, French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, Sy Oliver and his Orchestra, play for dancing (exc. Mon.). AE, CB, DC, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. **Upstairs:** *"That's Entertainment"* a musical celebration, Tues.-Thurs. at 9:30 & 11:30, Fri.-Sat. at 10 & midnight. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

VAN BUREN—349 W. 46th St., 581-0222. Restaurant/cabaret. 5/25, Denise Moses. 5/26, Evelyn Page. 5/27, 28, Robert Ray & The Rayettes. 5/29, Dawn Harden. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

AMERICAN STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Flutist Herbie Mann, Tues.-Thurs. at 10 & 11:30, Fri. & Sat. 9:30, 11:30 & 1 a.m. AE, CB, DC, MC, V.

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Thru 6/26, Bobby Short Tues.-Sat., 10 & midnight. **Bemelmans Bar:** Barbara Carroll plays Mon.-Sat., from 9:30 AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with string quartet Mon.-Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with pianist, Mon.-Fri. 6:30-11:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Janina Serden. **Sybils:** Pianist/singer Confrey Phillips, Mon.-Sat., at 9 & midnight, dining & dancing until 4 a.m. **Hurlingham's:** Pianist Ruth Andrews Fri.-Tues. 6-11, Janina Serden plays Wed. & Thurs. AE, CB, DC, MC, V.

PARKER MERIDIEN—119 W. 56th St., 245-5000. **Le Patio:** Pianist Kevin Olson, Mon. 9-1, Tues.-Fri. 6-7:30. Pianist/singer Chris Barrett, Tues.-Sat. 9-1 a.m. AE, CB, DC, MC, V.

PIERRE—Fifth Ave., at 61st St., 838-8000. **The Cafe:** The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. **Caffe Fontana:** Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. **Rainier's:** Exquisite restaurant with pianist Ann Hampton Callaway entertaining Mon.-Sat. **La Ronde:** Cabaret-show lounge, thru 6/5, Billy Fellows, Mon.-Sat. at 10:30 and 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. **Le Petit Cafe:** Ed Goldman plays Mon.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. **King Cole Room:** Thru 6/26, "More of Loesser" starring Robert Morse, Lynne Thigpen, Liz Callaway, Regina O'Malley, Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. **Astor's:** Thru 6/12, pianist-singer Ronny Whyte, Tues.-Sat., 8-midnight. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. Penny Brook plays Sun.-Mon., 8:30-12:30 a.m. **Hideaway:** Pianist/singer George Feyer Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Thurs.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Wed. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

PARK TEN—10 Park Ave., at 34th St., 889-1310. Continental restaurant. 5/27-29, comedienne Lisa Passero, at 9 p.m. AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Indian restaurant with authentic East Indian music featuring the Badal Roy Duo, Mon.-Sat., 6:30-10. AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Continental restaurant. Pianist Albert Aprigliano entertains nightly. Music from 5 to closing. AE, DC, MC, V.

Piano Rooms

BROADWAY JOE—315 W. 46th St., 246-6513. Fri. & Sat., 10:30-2 a.m., pianist Jimmy Lyon. Sun. from 8-1, pianist-singer Paul Roth. AE, CB, DC, MC, V.

CALLBACK—45th St. & Eighth Ave., 581-0500. Piano bar featuring Bob Amaral. Open Wed.-Sat. 10-3. AE, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 5/24, Steve Hayes. 5/25, Helen Baldassare. 5/26, Lucia Tristan. 5/27, Sue Rene Bernstein. 5/28, Bruce Hopkins. 5/29, Karen Mason with Brian Lasser No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 5/24, Red Richards. 5/25-29, 6/1-5, Dave McKenna. AE.

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant with singer-pianist Mario Leone nightly from 10-2 a.m. AE, MC, V.

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Song stylist Louis Hancock at the piano, with Bobby Arkin on bass, Thurs. 8:30-midnight, Fri.-Sat. 9-1 a.m. AE, DC, MC, V

RADIO HIGHLIGHTS

Wed., May 26

2:06/WQXR-AM/FM—Delius: 2 Aquarelles.

3:00/WNCN—Rossini: Woodwind Qt #5 in D (Rampal, Coursier, Lancelot, Hongne).

WNYC—Works by Klemperer, Schnabel, Steuermann & other performers.

4:00/WNCN—Bartok: Piano Cto #1 (Pollini/Abbado).

5:00/WNCN—Gluck: Orfeo ed Euridice: Minuet (Redel).

5:06/WQXR-AM/FM—Liszt: Hungarian Rhapsody #4.

6:30/WNYC—Glinka: Jota Aragonesa (Ansermet).

7:00/WNCN—Joplin: Felicity Rag (Bolcom, Hayden).

8:00/WNYC—Paganini: Caprice #24 (Zukofsky).

8:06/WQXR-AM/FM—Peterson-Berger: Sym #2 in E-Flat (1910) "Southern Journey."

9:00/WNCN—Debussy: Arabesque #2 in G (de Larrocha).

10:00/WNCN—Bizet: Chromatic Variations (Driehuys).

11:00/WNCN—Clementi: Piano Sonata in A, Op. 33, #1 (Crowson).

WNYC—Scheidt: Battle Suite (American Brass Qnt).

Thu., May 27

2:06/WQXR-AM/FM—Janacek: Slavonic Mass (Miss Glagolitica).

3:00/WNCN—Thomson: Feast of Love (Clatworthy/Hanson).

WNYC—Music by Andrezj Panufnik.

5:06/WQXR-AM/FM—Dvorak: Furiant from Suite in D "Czech," Op. 39.

6:00/WNCN—Falla: Nights in the Gardens of Spain (De Larrocha/Arambarri).

6:30/WNYC—Beethoven: Sym #7 (Reiner).

7:00/WNCN—Raff: Fantasia & Fugue (Ruiz).

8:00/WNCN—Bach: Cantata "Wachet auf": Chorale (Andre/Paillard).

WNYC—Arensky: Trio in d, Op. 32 (Beaux Arts Trio).

8:06/WQXR-AM/FM—Mozart: Piano Cto #17 in G. **Ravel:** Suite #2 from Daphnis & Chloe.

10:00/WNCN—Poulenc: La Voix Humaine (Duval/Pretre).

11:00/WNCN—Gervaise: Danceries (Brass Qnt of Paris).

WNYC—Crusell: Clarinet Qt #2 in c (Music Party).

Fri., May 28

2:06/WQXR-AM/FM—Stamitz: Flute Cto in G.

3:00/WNCN—Delius: Sleigh Ride (Beecham).

WNYC—Le Clair: Chamber Music.

4:00/WNCN—Hummel: Trumpet Cto in E-Flat (Berinbaum/Somary).

5:00/WNCN—Rorem: Sym #3 (Abravanel).

5:06/WQXR-AM/FM—Elgar: Warriors Dance from the Crown of India.

6:00/WNCN—Giuliani: Grand Sonata for Flute & Guitar in A, Op. 85 (Linde, Ragossnig).

7:00/WNCN—Purcell: Duets (Baker, Fischer-Dieskau, Barenboim).

7:30/WNYC—Rossini: La Gazzetta (Feist).

8:00/WNCN—Bach: Partita for Violin Solo #3 in E (Kremer).

8:06/WQXR-AM/FM—R. Strauss: Don Juan.

9:00/WNCN—Stravinsky: Le Sacre du Printemps (Slatkin). Recorded at Brooklyn College.

9:06/WQXR-AM/FM—R. Strauss: Der Rosenkavalier.

11:00/WNCN—Brahms: Violin & Piano Sonata #1 in G, Op. 78 (Klulenkampff, Solti).

Sat., May 29

9:06 a.m./WQXR-AM/FM—Clementi: Piano Sonata in b, Op. 40.

10:00 a.m./WNCN—Saint-Saens: Cello Cto #1 in a, Op. 33 (Rostropovich/Stoliarov).

WNYC—Dmitri Mitropoulos, *conductor*.

10:06 a.m./WQXR-AM/FM—Bartok: Hungarian Sketches.

12:00/WNCN—Reger: Trio in a , Op. 77b (Bell' Arte Trio).

WNYC—Bruch: Scottish Fantasia, Op. 46 (Chung, Kempe).

12:06/WQXR-AM/FM—Sibelius: Rakastava Suite for Strings.

1:00/WNCN—Le Clair: Violin & Piano Sonata in D, Op. 9, #3 (Gyarmati, Kotona).

WNYC—Chihara: Sym #2: Love Music (Kyung-Wha Chung/Myung-Whun Chung).

2:06/WQXR-AM/FM—Verdi: Macbeth.

3:00/WNCN—Mozart: Piano Cto #19 in F (Brendel/Marriner).

WNYC— Musical Chronicle: From Machuat to Mozart & Beyond.

5:00/WNYC—Bartok: Improvisations on Hungarian Peasant Songs, Op. 20 (Perahia).

5:06/WQXR-AM/FM—Griffes: The Pleasure Dome of Kubla Khan

6:30/WQXR-AM/FM—Hummel: Basson Cto.

7:00/WNCN—Albeniz: Suite Espanola: Aragon (Fruhbeck de Burgos); Iberia, Book 1: Evocacion (Kapell).

8:00/WNCN—Poulenc: Bal Masque (Benoit/Pretre).

WNYC—Marion McPartland's Piano Jazz.

9:00/WNCN—Bizet: Jeux d' Enfants, Op. 22 (Barenboim).

9:06/WQXR-AM/FM—Mozart: March in E-Flat from La Clemenza di Tito (Davis).

11:00/WNCN—Schumann: Piano Sonata in D for the Young, Op. 118 (Engel).

Sun., May 30

9:06 a.m./WQXR-AM/FM—Haydn: Agnus Dei from Mass #12 in B-Flat "Harmoniemesse."

10:00 a.m./WNCN—Albeniz: Cantos de Espana, Op. 232 (Cordoba, Williams).

WNYC—R. Strauss: Waltzes from Der Rosenkavalier (Reiner).

10:06 a.m./WQXR-AM/FM—Dohnanyi: Serenade in C, Op. 10.

11:00 a.m./WNCN—Bruckner: Sym #3 in d (Masur).

1:00/WNCN—Bartok: Orch Cto (Solti).

1:06/WQXR-AM/FM—Delius: Dance Rhapsody #1.

2:06/WQXR-AM/FM—Satie: Part II from Relache (Ballet).

3:00/WNCN—Granados: Goyescas #5: El amor y la muerte (de Larrocha).

3:06/WQXR-AM/FM—Britten: Piano Cto (Leppard).

5:00/WNCN—Stravinsky: Firebird Suite (Boulez).

6:00/WNCN—Korngold: Die Tote Stadt: Gluck das mir verblieb (Jerusalem/Wallberg).

WNYC—Chopin: Bacarolle in F-Sharp, Op. 60 (Oppens). Concert at The Metropolitan Museum of Art.

7:00/WNCN—Poulenc: Dialougues des Carmelites (Duval, Crespin, Gorr, Depraz/Dervaux).

7:06/WQXR-AM/FM—Tchaikovsky: Theme & Variations from Trio in a, Op. 50.

8:00/WNYC—Verdi: Ballet Music from Otello (Yepes/Keene).

11:00/WNYC—Bach: Violin & Harpsichord Cto #6 (Luca, Fuller).

Mon., May 31

2:06/WQXR-AM/FM—Glazounov: Violin Cto in a, Op. 82.

3:00/WNCN—Arne: Harpsichord Cto #5 in g (Pinnock/Pinnock).

WNYC—Britten: War Requiem (Britten).

4:00/WNCN—Sibelius: Night Ride & Sunrise, Op. 55 (Stein).

5:00/WNCN—Chopin: Impromptus (Rubinstein).

5:06/WQXR-AM/FM—Brahms: Rhapsody #2 in g, Op. 79.

6:30/WNYC—Loeffler: A Pagan Poem (Stowkowski).

7:00/WNCN—Moscheles: Piano Cto in g, Op. 58 (Ponti/Maga).

8:00/WNCN—Ravel: Pavane pour une infante defunte (Maazel).

WNYC—Sessions: When Lilacs Last in the Dooryard Bloom'd (Ozawa).

8:06/WQXR-AM/FM—Bliss: Piano Cto.

9:00/WNCN—Beethoven: Qt #4 in c, Op. 18, #4 (Mann, Carlyss, Rhodes, Krosnick).

9:06/WQXR-AM/FM—Bizet: Sym #1 in C (Davis).

11:00/WNCN—Dubois: Saxophone Qt (London Saxophone Qt).

Tue., June 1

2:06/WNCN—Dvorak: The Midday Witch (Symphonic Poem).

3:00/WNCN—Tchaikovsky: Souvenir d'un lieu cher, Op. 42, #1: Meditation (Kogan/Silvestri).

WNYC—Schmidt: Book of the 7 Seals.

5:00/WNCN—Milhaud: Piano Cto #2 (Johannesen/Kontarsky).

5:06/WQXR-AM/FM—Chopin: Impromptu #4 in c, Op. 66.

6:30/WNYC—Gottschalk: Grand Tarantelle (Nibley Abravanel).

7:00/WNCN—Glinka: Russlan & Ludmila: Farlaf's Rondo (Chaliapin).

8:00/WNCN—Vivaldi: Cto for 2 Trumpets in C, Op. 46, #1 (Calvayrac, Bernes/Auriacombe).

WNYC—Bach: Cantata "O Holder Tag" (Wedding Cantata) (Nelson, Rifkin).

8:06/WQXR-AM/FM—Mozart: Divertimento #2 in D.

9:00/WNCN—R. Strauss: Don Juan, Op 20 (Leinsdorf).

9:06/WQXR-AM/FM—Tchaikovsky: Rarities.

11:00/WNCN—Mozart: Duo for Violin & Viola #2 in B-Flat (O. Shumsky, E. Shumsky).

WNYC—Wyner: 3 Short Fantasies for Piano (Miller)

Unless otherwise indicated, all times are p.m. and all stations are FM

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Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
4 Health Field
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed/Aprenda Ingles
Thu,Tue/I Dream of Jeannie
Fri/Gigglesnort Hotel
Mon/Carrascolendas
H Thu/**Movie**: Young and Free
Fri/Brendon Chase-the Nest
S Fri/**Movie**: Mulefeathers

6:20
S Tue/Kitty Wells

6:25
4 Today in New York
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri,Tue/Captioned News
Mon/Inside Albany
H Wed/On Vacation with Mickey Mouse and Friends
Fri/Brendon Chase-Bang
Mon/**Movie**: The Mysterious Stranger
Tue/**Movie**: Young and Free

6:45
21 A.M. Weather

7:00
2 Morning
4 Today
5 Great Space Coaster
7 Good Morning America
9 Jimmy Swaggart
11 Josie and the Pussycats
13 Nightly Business Report
21 Lilias, Yoga and You
H Fri/Sneak Preview
S Thu/**Movie**: Captain Scarlet and the Mysterons

7:30
5 Woody & Bugs
9 Jim Bakker
11 MGM Cartoons
13 MacNeil/Lehrer Report
21 Wed-Fri,Tue/L.I. Newsview
Mon/ Washington Mainstream
H Wed/Sneak Preview
Thu/**Movie**: Caveman
Fri/**Movie**: Savage Harvest
S Thu/Fractured Flickers
Mon/Short Picks
S Wed/**Movie**: Conflict of Interest
Fri/Short Picks
Mon/**Movie**: Spaceketeers

8:00
11 Tom and Jerry
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
H Wed/**Movie**: Salem's Hot
Mon/**Movie**: Savage Harvest
Tue/**Movie**: Carbon Copy
S Fri/**Movie**: The Green Horizon

8:30
5 Flintstones
9 Wed,Mon/Meet the Mayors
Thu/Nine on N.J.
Fri/Newark and Reality
Tue/N.Y. Report
11 Magilla Gorilla
13 Over Easy
S Thu/Kitty Wells
Tue/**Movie**: The Green Horizon

9:00
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Flipper
13 Sesame Street
21 PBS Latenight
H Thu/Some Call Them Freaks
Fri/Time Was. . .the '60s

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Gentle Ben
H Mon/Hitler's Master Race. . .The Mad Dream of the SS
Tue/Sneak Preview
S Wed,Fri,Mon/Aerobicize

10:00
2 One Day at a Time
4 Diff'rent Strokes
5 Waltons
9 Romper Room
11 Civic Programming
13 Instructional programming thru 4 p.m.
21 Instructional School Service through 3 p.m.
H Wed/Plaza Suite
Thu/**Movie**: Steel
Fri/**Movie**: Smokey and the Bandit II
Mon/**Movie**: ffolkes
Tue/**Movie**: Continental Divide
S Wed/**Movie**: Thunder of Drums
Thu/**Movie**: The V.I.P's
Fri/**Movie**: All the Fine Young Cannibals
Mon/**Movie**: Thunder of Drums
Tue/**Movie**: Made in Paris

10:30
2 Alice
4 Wheel of Fortune
W Wed/**Movie**: Silk Stockings
Thu/**Movie**: The Earthling
Fri/**Movie**: Nine to Five
Mon/**Movie**: Force Five: Grandizer
Tue/**Movie**: Kramer vs. Kramer

11:00
2 Price Is Right
4 Texas
5 Hour Magazine
7 Love Boat
9 Wed-Fri/John Davidson
Mon,Tue/Tic Tac Dough
11 Medical Center

11:30
9 Mon,Tue/Celebrity Bullseye
S Thu/**Movie**: The Gin Game

12 **NOON**
2 Tattletales
4 Doctors
5 Midday
7 Family Feud
9 News
11 Candid Camera
H Wed/**Movie**: From Hell to Victory
Thu/That Man in the White House: F.D.R.
Fri/**Movie**: The Legend of the Lone Ranger
Mon/**Movie**: Touched by Love
Tue/Some Call Them Freaks
S Wed/**Movie**: Brubaker
Thu/**Movie**: Dog Day Afternoon
Mon/**Movie**: The Electric Horseman
Tue/**Movie**: Death Hunt

12:30
2 Young and the Restless
4 Search for Tomorrow
7 Ryan's Hope
11 Inn Midday Edition

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 Wed-Fri/Tic Tac Dough
Mon,Tue/John Davidson
11 700 Club
H Tue/**Movie**: Beyond the Reef
S Gallagher: An Unsensored Evening

1:30
5 Love American Style
9 Wed-Fri/Pitfall

2:00
4 Another World
5 Ghost and Mrs. Muir
7 One Life to Live
9 Wed-Fri/Bullseye
Mon,Tue/Pitfall
11 Magic Garden
H Wed/Sneak Preview
Thu/**Movie**: The Americanization of Emily
Fri/**Movie**: The Outlaw Josey Wales
Mon/HBO Theatre: Plaza Suite
S Fri,Mon/Aerobicize
Tue/**Movie**: The Last Hunt

2:15
S Wed/Aerobicize

2:30
2 Capitol
5 Bewitched
9 Match Game
11 Krofft Superstars
H Wed/**Movie**: ffolkes
Tue/**Movie**: The Legend of the Lone Ranger
S Wed/**Movie**: Conflict of Interest
Thu/**Movie**: Julie
Fri/**Movie**: My Bodyguard
Mon/Kitty Wells

3:00
2 Guiding Light
4 CHiPs
5 Get Smart
7 General Hospital
9 Bonanza
11 Tom and Jerry
21 Lilias, Yoga and You

3:30
5 Brady Bunch
21 Villa Alegre

4:00
2 Barnaby Jones
4 Mary Tyler Moore
5 Little Rascals
7 Edge of Night
9 Wed/**Movie**: She Wore a Yellow Ribbon (1949). John Wayne, Joanne Dru. John Ford's noble Western, beautifully shot, about the Cavalry and the Indians.
Thu/**Movie**: The Wings of Eagles (1957). John Wayne, Maureen O'Hara. Comedy-bio of a WW1 pilot turned screenwriter, directed by John Ford. Uneven.
Fri/**Movie**: Fort Apache (1948). John Wayne, Henry Fonda. John Ford's classic Western, showing unusual respect for the Apache and insight into the problems of the military. Great performances and exquisitely filmed action.
Tue/**Movie**: Brewster McCloud (1971). Bud Cort, Sally Kellerman. Robert Altman's delightfully absurd and original comic book comedy-fantasy about a young man who wants to fly through the Houston Astrodome.
11 Scooby Doo
13 Sesame Street
21 Over Easy
H Thu/**Movie**: Caveman
Mon/Melissa Manchester in Concert
S Mon/**Movie**: Spaceketeers
Tue/**Movie**: The Green Horizon

4:30
4 Dark Shadows
5 What's Happening
7 People's Court
11 Good Times
21 Electric Company
H Wed/Hitler's Master Race. . .The Mad Dream of the SS
Sneak Preview
Tue/Legends: John Wayne: The Duke Lives On
S Wed/**Movie**: Invaders from the Deep
Thu/**Movie**: Captain Scarlet and the Mysterons
Fri/**Movie**: The Green Horizon

5:00
2 4 7 News
5 Bionic Woman
11 Little House on the Prairie
13 Mister Rogers' Neighborhood
21 Sesame Street
H Wed/Brendon Chase: Bang
Fri/Brendon Chase: the Nest
Mon/Brendon Chase: Brendon

5:30
H Wed/Time Was..the '60s
Thu/**Movie**: Young and Free
Fri/Brendon: Bang
Mon/**Movie**: The Mysterious Stranger
Tue/**Movie**: Young and Free
S Tue/**Movie**: The Country Girl

Evening, May 26-28 and May 31-June 1

Wed., May 26

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 Here's to Your Health
31 Brooklyn College Presents
S **Movie**: The Electric Horseman

6:30
11 Barney Miller
13 N.J. Nightly News
21 Victory Garden
31 City Comment
H On Vacation With Mickey Mouse and Friends

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 New Voice

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 Up and Coming
H What on Earth?

8:00
2 Great Movie Stunts: Raiders of the Lost Ark
4 Real People
5 **Special**: Sports Illustrated: A Series for Television
7 Greatest American Hero
9 **Movie**: The Man Who Shot Liberty Valance (1962). John Wayne, James Stewart, Lee Marvin. A brilliant, thinking-man's Western, one of John Ford's greatest. Dazzling and subtle acting in this story of the civilizing of a Western town.
11 **Baseball**: Toronto Blue Jays vs. Yankees
13 Media Probes
21 Murder Most English
31 Sharing the Dream
H **Movie**: The Haunting of Julia
S Bizarre
W **Movie**: Blow Up

8:30
11 **Baseball**: Yankees vs. Kansas City

13 Brand New *Illustrated Journal of the Arts*
H **Movie:** Excalibur
S **Movie:** Conflict of Interest

9:00
2 **Movie:** Rehearsal for Murder (1982). Robert Preston, Lynn Redgrave.
4 Facts of Life
5 Merv Show
7 **TV Movie:** In the Custody of Strangers (1981). Martin Sheen, Jane Alexander
21 Alfred Hitchcock
31 To be announced
U **Movie:** Le Sex Shop

9:30
4 Teachers Only
21 Doctor in the House

10:00
4 Quincy
5 News
21 More of that Nashville Music
W **Movie:** Two Weeks in Another Town

10:30
9 Apple Polishers
11 News
13 Suzanne of Upland
21 With Ossie & Ruby
S **Movie:** Alice Sweet Alice

11:00
2 4 7 11 News
9 Benny Hill
5 M*A*S*H
13 Dick Cavett
21 L.I. Newsview
H Sneak Preview
U **Movie:** Le Sex Shop

11:30
2 **Movie:** The Great Alligator (1981). Mel Ferrer, Barbara Bach.
4 *Tonight*
5 Starsky & Hutch
7 *Nightline*
9 Ironside
11 Saturday Night
13 Masterpiece Theatre: Flickers
21 Captioned News
H **Movie:** The Dogs of War

12 **MIDNIGHT**
5 Saturday Night
7 Love Boat
21 Latenight
W **Movie:** The V.I.P.s

12:20
S **Movie:** American Gigolo

12:30
4 Late Night with David Letterman
5 Get Smart
9 **Movie:** First Yank in Tokyo (1945). Tom Neal, Marc Cramer. Mindless and dated WW2 espionage action.
11 Star Trek

1:00
5 Rat Patrol

1:10
7 **Movie:** The Daughters of Joshua Cabe (1972). Buddy Ebsen, Sandra Dee.

1:15
H **Movie:** Melvin and Howard

1:30
2 **Movie:** The Sons of Katie Elder (1965). John Wayne, Dean Martin.
4 Here's Lucy
5 Love American Style
11 News

1:41
2 **Movie:** The Beguiled (1971). Clint Eastwood, Geraldine Page.

2:00
4 Mary Tyler Moore
5 **Movie:** Champion (1946). Kirk Douglas, Ruth Roman, Arthur Kennedy. Douglas is perfectly cast in this film about a ruthless boxer who lets no one stand in his way.
9 Joe Franklin
11 **Movie:** *Strange* Bedfellows (1963). Rock Hudson, Gina Lollabrigida, Gig Young. Mildly entertaining marital mix-up.

2:20
S **Movie:** Brubaker

2:30
4 Millionaire

2:40
7 News

2:50
H **Movie:** The Awakening

3:00
9 **Movie:** Rhythm on the River (1940). Bing Crosby, Mary Martin. Pleasant comedy, with Crosby and Martin playing ghost songwriters.

3:55
2 **Movie:** Murder in the Slave Trade (1974). James Stewart, Ellen Weston.

4:00
11 Hazel

4:30
11 Abbott and Costello
H Hitler's Master Race. the Mad Dream of the SS
S Bizarre

5:00
11 Biography
H What on Earth?
S **Movie:** The Electric Horseman

5:30
9 Morning Stretch
11 Black Conversations

Thu., May 27

6:00
2 4 7 News
5 Charlie's Angels
9 Hawaii Five-0
11 Happy Days Again
13 Dick Cavett
21 New Voice
31 N.Y.U. Broadcast Lab
S Jonathan Winters

6:30
11 Barney Miller
13 N.J. Nightly News
21 *Sport Fishing*
31 City Comment
S Kitty Wells

6:45
31 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 Righteous Apples
H Flashback: The Last Voyage of the Morro Castle

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Where Were You?
9 *Entertainment Tonight*
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 To be announced

8:00
2 Magnum, P.I.
4 Fame
5 PM Magazine
7 Mork and Mindy
9 **Movie:** Pancho Villa (1972). Telly Savalas, Clint Walker. Mediocre bio of the Mexican revolutionary.
11 **Movie:** Dreamer (1979). Tim Matheson, Susan Blakely. Boring story about bowling.
13 New York & Co.
21 Women's Digest
H **Movie:** The Haunting of Julia
S **Movie:** The Howling
W **Movie:** Marvin Hamlisch

8:30
5 Healthbeat
7 Bosom Buddies
13 Sneak Previews
21 Top of the World

9:00
2 National Basketball Association Championship Game
4 Diff'rent Strokes
5 Merv Show
7 Barney Miller
13 **Movie:** Isadora (1969). Vanessa Redgrave, James Fox, Jason Robards. An offbeat biography of modern dancer, Isadora Duncan.
21 Sneak Previews
31 Now is the Time
U **Movie:** Eye for an Eye
W **Movie:** Final Exam

9:30
4 Gimme a Break
7 Taxi
21 *Media Probes*
S Laff-a-Thon

10:00
4 Hill Street Blues
5 11 News
7 20/20
9 Meet the Mayors
21 Matters of Life and Death
31 To be announced
H **Movie:** Carbon Copy
S Romance: Love at the Crossroads

10:30
9 N.Y Report
11 News
21 Tony Brown's Journal
S **Movie:** Dog Day Afternoon
W **Movie:** Till Marriage Do Us Part

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
21 L.I. Newsview
U **Movie:** Eye for an Eye

11:15
13 Dick Cavett

11:30
4 Tonight
5 Starsky & Hutch
7 Nightline
9 Racing from Roosevelt
11 Saturday Night
21 Captioned News
H **Movie:** The Americanization of Emily

11:45
13 *American Playhouse*: Oppenheimer

12 **MIDNIGHT**
2 Quincy
7 Vegas
9 **Movie:** Johnny Banco (1967). Sylva Koscina, Horst Bucholz. Gangsters chase after a gambler who has their money
21 Latenight

12:15
W **Movie:** Woman in the Night

12:30
4 Late Night with David Letterman
5 Get Smart
11 Star Trek

12:35
S **Movie:** The Four *Seasons*

1:00
2 McMillan & Wife
5 Rat Patrol

1:10
7 **Movie:** Rolling Man (1972). Dennis Weaver, Donna Mills. An ex-con looks for his two sons who were placed in foster homes.

1:30
4 Here's Lucy
5 Love American Style
11 News
H **Movie:** The Fan

2:00
4 Mary Tyler Moore
5 **Movie:** China Gate (1957). Gene Barry, Nat "King" Cole, Angie Dickinson. International *soldiers under French* command attack Communist munitions dumps in Indochina
9 Joe Franklin
11 **Movie:** McHale's Navy (1964). Ernest Borgnine, Joe Flynn, Tim Conway, Claudine Longet. From which the T V series was taken.

2:30
4 Millionaire
S **Movie:** Young Lady *Chatterley*

2:37
2 **Movie:** And No One Could Save Her (1972). Lee Remick, Milo O'Shea.

2:40
7 News

3:00
9 **Movie:** Man Without a Star (1955). Kirk Douglas, Jeanne, Crain. Decent Western about defending a ranch.

3:05
H **Movie:** Network

3:36
2 **Movie:** The Man Who Could Talk to Kids (1973). Peter Boyle, Robert Reed.

4:00
11 Hazel

4:30
11 Abbott and Costello
S **Movie:** The Howling

5:00
11 Biography

5:10
H Some Call Them Freaks

5:30
9 *Morning Stretch*
11 Open Mind

Fri., May 28

6:00
2 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 New Voice
31 Brooklyn Magazine
H **Movie:** Charlie, the Lonesome Cougar. Part II.
S Short Picks

6:30
11 Barney Miller
13 N.J. Nightly News
21 Old Houseworks
31 City Comment
S **Movie:** The Little *Dragons*

6:45
31 News from City Hall

7:00
2 7 News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Over Easy
31 *From Jumpstreet*
H **Movie:** Charlie, the Lonesome Cougar, Part I.
U **Movie:** Tim

7:30
2 In Search of Nostradamus
4 Family Feud
5 All in the Family
7 That's Hollywood
9 Entertainment *Tonight*
11 News
13 MacNeil/Lehrer
21 L.I. Newsview
31 South by Northwest

8:00
2 Dukes of Hazzard
4 Jokebook
5 PM Magazine
7 Benson
9 **Baseball:** Mets vs Houston Astros
11 Odd Couple
13 Washington Week in Review
21 Cheap Trick: A Soundstage Special
31 Sharing the Dream
H **Movie:** The Hand
S Sneak Preview
W Great Moments in Baseball

8:30
4 Chicago Story
5 Carol Burnett
7 **TV Movie:** This is Kate Bennett (1981). Janet Eilber, David Haskell.
9 **Baseball:** Mets. vs Houston Astros
11 **Baseball:** Yankees vs. Minnesota Twins
13 Wall $treet Week

9:00
2 Dallas
5 Merv Show
13 U.S. National Ballroom Dancing Championships
21 **Movie:** Springtime in the Rockies (1942). Harry James, Betty Grable.
31 To be announced
U **Movie:** Happy Birthday to Me

9:30
S Bizarre
W **Movie:** Graduation Day

10:00
2 Falcon Crest
4 McClain's Law
5 News
7 Strike Force
H **Movie:** The Daybreakers
S **Movie:** Return of the Dragon

10:30
11 News
13 *Matters of Life and Death*
21 Images of Indians

10:40
9 Kiner's Korner

11:00
2 4 7 11 News
5 M*A*S*H
9 Benny Hill
13 Dick Cavett
21 L.I. Newsview
U **Movie:** Second Hand Hearts

11:15
W **Movie:** Young Playthings

11:30
2 **Movie:** The Gumball Rally (1976). Michael Sarrazin, Gary Busey.
4 *Tonight*
5 **Special:** Beach Boys Twentieth Anniversary Concert
7 Nightline
9 An Evening at the Improv
11 Saturday Night
13 **Movie:** Isadora (See Thu, 9 p.m.)
21 Captioned News
S Gallagher

11:55
H **Movie:** The Outlaw Josey Wales

12 **MIDNIGHT**
7 Fridays
11 Saturday Night
21 Latenight

12:30
4 SCTV Network
5 America's Top Ten
9 **Movie:** East of Sumatra (1953). Jeff Chandler, Marilyn Maxwell. Trouble brews on a Pacific island between an American mining engineer and the natives. Not-bad adventure and romance.
S **Movie:** The Fan

12:45
W **Movie:** Nine to Five

1:00
5 Sha Na Na
11 Twilight Zone
U **Movie:** Firecrackers

1:20
H **Movie:** The Haunting of Julia

1:30
5 Love American Style
7 **Movie:** The Three Faces of Eve (1957). Joanne Woodward, David Wayne.
11 News

1:56
2 **TV Movie:** The Disappearance of Aimee (1976). Faye Dunaway, Bette Davis.

2:00
4 Mary Tyler Moore
5 **Movie:** The McMasters (1970). Burl Ives, David Carradine, Jack Palance. A black Union corporal returns to the Southwest and finds prejudice everywhere.

SOLUTIONS TO LAST WEEK'S PUZZLES

P	A	L	A	T	I	A	L	■	C	R	O	W	E	D
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TELEVISION

❾ Joe Franklin
⓫ **Movie:** Escape to Mindanao (1963). George Maharis, Ronald Romy. Two American POWS with top secret information break out of a Japanese prison and try to make it home on a Dutch blackmarket freighter.

2:05
Ⓢ **Movie:** Hollywood Boulevard

2:15
Ⓗ Hallelujah Hollywood

2:30
❹ Millionaire

2:45
Ⓦ **Movie:** The Hand

3:00
❾ **Movie:** Arena (1953). Gig Young, Jean Hagen. A rodeo star's story.

3:10
Ⓗ **Movie:** The Awakening

3:25
❼ News

3:30
Ⓢ **Movie:** My Bodyguard

3:56
❷ **Movie:** One More Train to Rob (1971). George Peppard, John Vernon, Diana Muldaur.

4:00
⓫ Hazel

4:30
❾ Face the Music
⓫ Abbott and Costello

4:50
Ⓗ **Movie:** The Legend of the Lone Ranger

5:00
⓫ Best of Groucho

5:30
❺ Underdog
⓫ Biography

5:35
❾ **Movie:** The Saint Meets the Tiger (1943). Hugh Sinclair, Jean Gillie. The Saint trails a gold-stealing gang.

Mon., May 31

6:00
❷ ❹ News
❺ Charlie's Angels
❾ Hawaii Five-O
⓫ Barney Miller
⓭ Dick Cavett
㉑ New Voice
㉛ All About TV
Ⓢ **Movie:** Les Girls

6:30
⓫ Jeffersons
⓭ N.J. Nightly News
㉑ Woodwright's Shop
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ You Asked for It
⓫ Jeffersons
⓭ Nightly Business Report
㉑ Over Easy
㉛ Rebop
Ⓗ What on Earth?

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Insight
❾ Entertainment Tonight
⓫ **Baseball:** Yankees vs. Toronto Blue Jays
⓭ MacNeil/Lehrer
㉑ Museum
㉛ Carmen McCrea in Concert at the Palace

8:00
❷ Private Benjamin
❹ Little House on the Prairie
❺ PM Magazine
❼ That's Incredible!
❾ Persuaders
⓭ Shakespeare Plays: Hamlet. Starring Derek Jacobi and Claire Bloom.
㉑ Cousteau Odyssey: Lost Relics of the Sea
Ⓗ **Movie:** Savage Harvest
Ⓢ **Movie:** Brubaker
Ⓦ **Movie:** Separate Ways

8:30
❷ Report to Murphy
❺ Carol Burnett
㉛ Afro-American Perspectives

9:00
❷ M*A*S*H
❹ **TV Movie:** Follow Me if You Can (1982). John Forsythe.
❺ Merv Show
❼ **TV Movie:** Benny's Place (1981). Louis Gosset Jr., Cicely Tyson.
❾ **Movie:** Beau Geste (1939). Gary Cooper, Ray Milland. Hollywood magic at work on the adventures of the French Foreign Legion. Dashing and entertaining.
㉑ Danger UXB
㉛ To be announced
Ⓤ **Movie:** The Hand

9:30
❷ House Calls
Ⓗ **Movie:** Touched by Love

10:00
❷ Lou Grant
❹ To be announced
❺ ⓫ News
㉑ Creativity With Bill Moyers
Ⓦ **Movie:** Graduation Day

10:30
⓫ News
㉑ California Dreams
Ⓢ **Movie:** Terror Train

11:00
❷ ❼ News
❺ M*A*S*H
⓫ Honeymooners
㉑ Traveling Hopefully
Ⓤ **Movie:** Second Hand Hearts

11:30
❷ Quincy
❹ Best of Carson
❺ Mission Impossible
❼ Nightline
❾ Ironside
⓫ Saturday Night
⓭ Dick Cavett
㉑ Captioned News
Ⓗ Hitler's Master Race. . . The Mad Dream of the SS

11:45
Ⓦ **Movie:** Till Marriage Do Us Part

12 **MIDNIGHT**
❼ Manions of America
⓭ **Movie:** Sabotage (1937). Oscar Homolka, Sylvia Sidney. A deranged London theatre manager plans to destroy London.
㉑ Latenight
Ⓗ **Movie:** The Hand

12:10
Ⓢ **Movie:** The Electric Horseman

12:30
❹ Late Night with David Letterman
❺ Rat Patrol
❾ **Movie:** Double Dynamite (1951). Jane Russell, Groucho Marx. Forgettable comedy.
⓫ Star Trek

12:40
❷ Columbo

1:00
❺ Rat Patrol

1:30
❹ Here's Lucy
❺ Best of Midday
⓫ News

1:45
Ⓗ **Movie:** The Fan

2:00
❹ Mary Tyler Moore
❾ Joe Franklin
⓫ **Movie:** The Phantom of the Opera (1962). Herbert Lom, Heather Sears. Not nearly as good as the first two versions.

2:15
❼ **Movie:** Terraces (1977). Lloyd Bochner, Julie Newmar. A shocking drama evolves around a handful of people who share adjoining terraces in a high-rise apartment building.
Ⓢ **Movie:** Cutter's Way

2:21
❷ **Movie:** Hurricane (1974). Larry Hagman, Martin Milner, Jessica Walter.

2:30
❹ Millionaire

2:50
❺ Off the Set

3:00
❾ **Movie:** The Bonnie Parker Story (1958). Dorothy Provine, Jack Hogan. Pre-sixties version of the Bonnie and Clyde story, not quite so lyrical.
Ⓗ **Movie:** The Awakening

3:45
❼ News

3:50
❷ **TV Movie:** The Revolutionary (1968). Harry Guardino, Gene Barry.

4:00
⓫ Hazel
Ⓢ **Movie:** Terror Train

4:30
❾ Face the Music
⓫ Abbott and Costello

5:00
⓫ Biography
Ⓗ Savage Harvest

5:30
⓫ Focus: New Jersey

Tue., June 1

6:00
❷ ❹ News
❺ Charlie's Angels
❾ Hawaii Five-O
⓫ Barney Miller
⓭ Dick Cavett
㉑ Here's to Your Health
㉛ Women: NY Edition

6:30
⓫ Jeffersons
⓭ N.J. Nightly News
㉑ Victory Garden
㉛ City Comment

6:45
㉛ News from City Hall

7:00
❷ ❹ ❼ ⓫ News
❺ M*A*S*H
❾ You Asked For It
⓭ Nightly Business Report
㉑ Over Easy
㉛ Watch Your Mouth
Ⓗ Some Call Them Freaks

7:30
❷ Muppets
❹ Family Feud
❺ All in the Family
❼ Omni
❾ **Baseball:** Mets vs. Atlanta Braves
⓫ **Baseball:** Yankees vs. Toronto Blue Jays
⓭ MacNeil/Lehrer
㉑ L.I. Newsview
㉛ Comments

8:00
❷ **Special:** Yabba Dabba Doo 2. A behind-the-scenes look at the most famous stars of the animated cartoon world. Hosted by Bill Bixby.
❹ Bret Maverick
❺ PM Magazine
❼ Happy Days
⓭ Masterpiece Theatre: Danger UXB
㉑ Dance in America: Bournonville Dances
㉛ With Ossie and Ruby
Ⓗ **Movie:** Stripes
Ⓢ **Movie:** Atlantic City
Ⓦ **Movie:** Claire de Femme

8:30
❺ Carol Burnett
❼ Laverne & Shirley
㉛ Tony Brown's Journal

9:00
❷ **Basketball:** NBA Championship Game
❹ Flamingo Road
❺ Merv Show
❼ Three's Company
⓭ American Playhouse: Oppenheimer
㉑ Masterpiece Theatre: Flickers
㉛ Museum: Walters Art Gallery
Ⓤ **Movie:** Tim

9:30
❼ Too Close for Comfort
㉛ Numero Uno

10:00
❺ ⓫ News
❼ Hart to Hart
❾ Entertainment Tonight
⓭ Profiles in American Art: George Carlson
㉑ L.I. Speakout
㉛ Regulators: Our Invisible Government
Ⓗ **Movie:** The Legend of the Lone Ranger
Ⓢ Romance: Love at the Crossroads
Ⓦ **Movie:** Kramer vs. Kramer

10:30
❾ Nine on N.J.
⓫ News
⓭ With Ossie & Ruby
Ⓢ Laff-a-Thon

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
S **Movie:** Death Hunt
U **Movie:** Mean Streets

11:30
2 Alice
4 Tonight
5 Mission: Impossible
7 Nightline
9 Maude
11 Saturday Night
13 **Movie:** Bluebeard's Eighth Wife (1938). Claudette Colbert, Gary Cooper, David Niven. A daughter of nobility marries a rich American because her family needs the money. But then she discovers a strange fact about her new husband—he's had seven wives and divorced them all.
21 Captioned News

11:40
H **Movie:** Death Hunt

12 MIDNIGHT
2 WKRP In Cincinnati
7 Manions of America
9 Racing from Roosevelt
21 Latenight
W **Movie:** Heavy Traffic

12:30
2 McCloud
4 Late Night with David Letterman
5 Rat Patrol
9 **Movie:** Curse of the Cat People (1944). Simone Simon, Kent Smith. Jacques Tourneur's understated and popular horror story recently remade by Paul Schrader as *Cat People.*
11 Star Trek

12:45
S **Movie:** Young Lady Chatterley

1:00
5 Get Smart
9 Persuaders

1:25
H **Movie:** Carbon Copy

1:30
4 Uncle Floyd
5 Love American Style
11 News

2:00
4 Mary Tyler Moore
5 **Movie:** Tell Me Where It Hurts (1974). Maureen Stapleton, Paul Sorvino, Ayn Ruyman. A middle-aged housewife changes her life when she forms a women's consciousness-raising group with her friends.
9 Joe Franklin
11 **Movie:** Winchester 73 (1967). Tom Tryon, Dan Duryea, John Drew Barrymore. Man, out to settle an old score, tracks down an ex-buddy who took his prized rifle.

2:15
7 **Movie:** Young Fury (1965). Rory Calhoun, Virginia Mayo.

2:30
4 Here's Lucy
S **Movie:** Atlantic City

2:41
2 **Movie:** Convicts Four (1963). Ben Gazzara, Stuart Whitman.

3:00
4 Millionaire
9 **Movie:** The Emerald of Artatama (1967). Rory Calhoun, James Philbrook. In search for Egyptian treasure.
H **Movie:** Beyond the Reef

3:50
7 News

4:00
11 Hazel

4:15
S Laff-a-Thon

4:30
11 Abbott and Costello
H **Movie:** Stripes

5:00
11 Biography
S **Movie:** The Country Girl

5:30
11 Suburban Closeup

Weekend, May 29-30

Sat., May 29

6:00
5 Patterns For Living
11 Barbapapa
S **Movie:** Little Dragons

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Insight
7 News
11 Tom and Jerry
H National Collegiate Boxing Association Finals

7:00
2 Patchwork Family
4 A Better Way
5 World Tomorrow
7 Davey and Goliath
9 News
11 Josie and the Pussycats
13 Sesame Street

7:30
4 Villa Alegre
5 Encore News
7 Wildlife Adventure
9 Make Peace With Nature
11 MGM Cartoons
S Last of the Caddoes

8:00
2 Popeye and Olive
4 Flintstones
5 Car Care Central
7 Superfriends
9 Christopher Closeup
11 Tom and Jerry
31 Carrascolendas
H **Movie:** The Four Seasons
S **Movie:** A Thunder of Drums

8:30
2 Tarzan/Lone Ranger
4 Smurfs
5 **Movie:** Jalopy (1953). Bowery Boys, Leo Gorcey, Huntz Hall. The Bowery Boys go in for jalopy racing.
7 Thundarr/Goldie Gold
9 Newark and Reality
11 Magilla Gorilla
31 Villa Alegre

9:00
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
31 Oye Willie

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 **Movie:** Sherlock Holmes and the Voice of Terror (1942). Basil Rathbone, Nigel Bruce. Holmes and Watson are called in when saboteurs carry out their threats of destruction via radio.
7 Laverne & Shirley
9 Davey and Goliath
11 Herald of Truth
13 Electric Company
31 Mundo Real

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
31 Sonrisas
H **Movie:** Beyond the Reef
S Kitty Wells

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Fonz
9 Great Movie Cowboys
11 Hee Haw
13 To be announced

11:30
2 Blackstar
7 Heathcliff & Marmaduke
H **Movie:** Take This Job and Shove It
S Showtime's Hollywood

12 NOON
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
9 NASL Soccer Kicks
11 **Tennis:** World Championship
13 Horowitz in London: A Royal Concert
21 Motorweek
S **Movie:** The Electric Horseman

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
9 Greatest Sports Legends
21 Woodwright's Shop

1:00
2 Kwicky Koala
4 **Baseball:** Cincinnati vs. Montreal
5 Sha Na Na
9 **Movie:** Captains Courageous (1977). Jonathan Kahn, Karl Malden. Worth-missing version of the Kipling story about a rich kid rescued by fishermen.
11 The Prince and the Pauper
21 Vic Braden's Tennis For The Future
W **Movie:** Black Market

1:30
2 30 Minutes
5 Big Valley
7 News Conference
11 World of Survival
21 Natural History Of A Sunbeam
H Video Jukebox

2:00
2 Kidsworld
7 Safari to Adventure
11 Three Stooges
13 Brooklyn Bridge
21 Up & Coming
H HBO Theatre: Plaza Suite
S **Movie:** Julie

2:15
11 **Baseball:** Yankees vs. Minnesota Twins

2:30
2 Public Hearing
5 **Movie:** The Black Rose (1950). Tyrone Power, Orson Welles. Filmed in England and North Africa, this action film is about a 13th century English Saxon searching for trade secrets along the caravan routes.
7 Sugar Ray Leonard's Golden Gloves
21 Righteous Apples

3:00
2 **Golf:** Memorial Tournament
9 **Movie:** The Girl Hunters (1965). Lloyd Nolan, Mickey Spillane. Spillane plays Mike Hammer hunting for a missing woman. Curious.
13 Masterpiece Theatre: *Danger UXB*
21 Sports America

3:30
7 Professional Bowlers' Spring Tour
11 Rhoda

4:00
4 **Baseball:** Milwaukee vs. Los Angeles
13 American Playhouse: Oppenheimer
21 Portraits in Pastel
31 U.S. National Ballroom Dancing Championship
H **Movie:** A Force of One
S Last of the Caddoes

4:30
2 Sports Saturday
21 Antiques XI
S Showtime's Hollywood
W **Movie:** Touched by Love

5:00
5 Mission Impossible
7 Wide World of Sports
9 Outer Limits
11 White Shadow
13 America's Black Forum
21 Last Chance Garage
S **Movie:** The Country Girl

5:30
13 Open Mind
21 Quilting
H Melissa Manchester in Concert

6:00
2 Dave Marash Reporting
5 Starsky & Hutch
9 Racing from Belmont
11 Star Trek
13 New Jersey Show
21 Sneak Previews
31 European Television

6:30
2 7 News
9 Wild Kingdom
11 Dance Fever
21 Guitar with Frederick Noad
31 Lawmakers
H **Movie:** Cardiac Arrest
W **Movie:** Loophole

7:00
2 News
4 Prime of Your Life
5 6 Million $ Man
7 New York People
9 Chronicle
11 Solid Gold
13 Inside Albany
21 Washington Mainstream
31 Righteous Apples

7:30
2 2 On The Town
4 Look at Us
7 Take It All Off
9 **Baseball:** Mets vs. Houston Astros
13 Lawmakers
21 Inside Albany
31 Up and Coming
S **Movie:** Bugs Bunny

8:00
2 Walt Disney
4 Harper Valley
5 **Movie:** Dark Passage (1947). Humphrey Bogart, Lauren Bacall, Agnes Moorehead. After escaping from San Quentin, a man undergoes plastic surgury to avoid being recognized by police.
7 Benji Takes a Dive at Marineland
9 Outdoor Life
13 Ireland: A Television History
21 All Creatures Great and Small
31 Kennedy Center Tonight: Firebird by the Dance Theatre of Harlem
H **Movie:** Take This Job and Shove It

8:30
4 One of the Boys
7 Pink at First Sight
11 Sonny & Cher Comedy Hour
31 Edwin Hawkins at the Symphony
W **Movie:** Thief

9:00
2 **TV Movie:** Fast Break (1979). Gabriel Kaplan, David Green.
4 Barbara Mandrell
7 Love Boat
13 **Movie:** Bluebeard's Eighth Wife (see Tue, 11:30 p.m.)
21 Great Performances: Brahms Piano Cto #2 in B-Flat
31 Brooklyn Magazine
S **Movie:** Death Hunt
U **Movie:** Mean Streets

9:30
11 Tales of the Unexpected
31 N.Y.U. Broadcast Lab

10:00
4 NBC Magazine
5 11 News
7 Fantasy Island
21 Jazz at the Maintenance Shop: Woody Shaw Quintet
31 Brooklyn Bridge
H **Movie:** The Four Seasons

10:10
9 Kiner's Korner

10:25
13 Sneak Previews

10:30
5 Black News
11 Watch on Washington

10:45
W **Movie:** American Pop

10:55
13 To the Manor Born

11:00
2 4 7 News
5 **Movie:** The Battle of Britain (1969). Laurence Olivier, Michael Caine, Christopher Plummer, Trevor Howard, Susannah York. Another WW2 epic—this one about the British airmen who prevented the threatened Nazi invasion.
9 Paul Hogan
11 Odd Couple
S Bizarre
U **Movie:** Who's That Knocking

11:15
7 News

11:25
13 Dick Cavett

11:30
4 Saturday Night Live
9 Harness Racing from Roosevelt
11 Street of San Francisco
S **Movie:** Alice Sweet Alice

11:45
2 Sportspeople
7 **Movie:** The Undefeated (1970). John Wayne, Rock Hudson.

11:50
H Robert Klein at Yale

11:55
13 Matinee at the Bijou

12 MIDNIGHT
2 **TV Movie:** Murder on Flight 502 (1975). Sonny Bono, Hugh O'Brian.
9 Championship Wrestling

12:30
11 Twilight Zone
W **Movie:** Fritz the Cat

1:00
4 Kenny Everett Video
9 **Movie:** The Incredible Two-Headed Transplant (1971). Bruce Dern, Pat Priest. Heads are sewn on various bodies with dismal results.
U **Movie:** Le Sex Shop
S **Movie:** Excalibur

1:30
4 Rock Concert
11 News

1:35
S **Movie:** Sergeant York (1961). Gary Cooper, Walter Brennan, Joan Leslie. Story of a mountain boy who became a WWI hero.

2:00
11 **Movie:** A Man Could Get Killed (1966). James Garner, Melina Mercouri, Tony Franciosa. An American banker is suspected of being a secret agent.
W Jethro Tull

2:01
2 News

2:08
2 **Movie:** Money From Home (1953). Dean Martin, Jerry Lewis.

2:20
7 **Movie:** The Last Rebel (1971). Joe Namath, Jack Elam.

2:55
H **Movie:** The Four Seasons

3:00
4 Mary Tyler Moore
9 **Movie:** Dr. Cyclops (1940). Albert Dekker, Janice Logan. The horrible doctor shrinks people to doll-size.

3:30
4 News

3:45
S **Movie:** Death Hunt

4:00
11 Hazel

4:09
2 **Movie:** Hustling (1975). Lee Remick, Jill Clayburgh.

4:30
9 Face the Music
11 Abbott and Costello

4:45
7 News
H Melissa Manchester in Concert

5:00
11 Best of Groucho

5:05
S Bizarre

5:30
9 Public Affairs
11 Biography
S **Movie:** Country Girl

Sun., May 30

6:00
9 Straight Talk
11 I Dream of Jeannie
H **Movie:** The Americanization of Emily

6:30
4 Arts of Asia
7 News
11 Christopher Closeup

6:45
11 Davey and Goliath

7:00
2 Mighty Mouse/Heckle & Jeckle
4 Rebop
5 Kenneth Copeland
7 Faith for Today
9 Church Growth International
11 Robert H. Schuller
13 Sesame Street

7:30
2 Drak Pack
4 Carrascolendas
7 This Is The Life
9 Viewpoint on Nutrition

8:00
2 Mr. Moon's Magic Circus
4 Twice A Woman
5 Jimmy Swaggart
7 Christopher Closeup
9 Nine on N.J.
11 Frederick K. Price
H **Movie:** Caveman
S Jonathan Winters

8:30
2 Way to Go
4 Here's Lucy
7 Insight
9 Day of Discovery
S **Movie:** Toby and the Koala

9:00
2 Sunday Morning
4 Here's Lucy
5 Wonderama
7 Today's Black Woman
9 Oral Roberts
11 Old Time Gospel Hour
13 Mister Rogers Talks with Parents About Pets

9:30
4 Mary Tyler Moore
7 Page Seven
9 Point of View
13 Wall $treet Week
H Time Was...The '60s

10:00
4 Positively Black
5 Wonder Woman
7 We're Movin
9 Mass
11 Doctor Snuggles
13 New Jersey Show
S **Movie:** My Bodyguard

10:30
2 Channel 2 the People
4 Visiones
7 Kids Are People Too
9 That's the Spirit
11 Tom and Jerry
H **Movie:** The Legend of the Lone Ranger

11:00
2 For Our Times
4 First Estate
5 Mysterious Monsters
9 Music World
11 Three Stooges
13 Ireland: A Television History
31 It's Everybody's Business

11:30
2 Face the Nation
4 Today in New York
7 This Week With David Brinkley
9 Rex Humbard
11 **Movie:** The Naughty Nineties (1945). Bud Abbott, Lou Costello. A kind-hearted showboat captain is taken in by three dubious characters.

12 NOON
2 Newsmakers
4 News 4orum
9 Robert Schuller
13 Soccer Made in Germany
21 Victory Garden
S **Movie:** ffolkes

12:30
2 Public Hearing
4 Meet the Press
7 Directions
21 Old Houseworks
H **Movie:** The Outlaw Josey Wales

1:00
2 **Basketball:** NBA Playoff Doubleheader
4 Zubin and I.P.O.
5 **Movie:** The Incredible Rocky Mountain Race (1977). Christopher Connelly, Forrest Tucker, Larry Storch. Young Mark Twain and his rival, Mike Fink, set off on a madcap grudge race from Missouri to California.
11 Like It Is With Gil Noble
9 Outdoor Life
13 The Tenement
21 Washington Mainstream

1:15
11 Candid Camera

1:30
7 1982 Indianapolis "500" Parade
9 **Baseball:** Mets vs. Houston Astros
11 This Week in Baseball
21 Inside Albany

1:45
11 This Week in Baseball

2:00
4 **Movie:** Billy Liar (1963). Tom Courtenay, Julie Christie.
13 Great Performances: Dance in America: Bournonville Dances
21 Washington Week in Review
5 **Movie:** Chandler
W **Movie:** Who Says I Can't Ride a Rainbow?
21 Wall $treet Week

2:15
11 **Baseball:** Yankees vs. Minnesota Twins

3:00
5 **Movie:** The Big Sleep (1978). Robert Mitchum, Sarah Miles, Richard Boone. A private eye becomes involved with a wealthy family with two beautiful daughters. Based on the story by Raymond Chandler.
7 Sportsbeat
13 Back Wards to Back Streets
21 Soccer Made in Germany
H Some Call Them Freaks

3:30
7 American Sportsman
S **Movie:** Conflict of Interest

4:00
4 SportsWorld
13 New York & Co.
21 Matinee at the Bijou
31 Washington Week in Review
H **Movie:** Caveman
W **Movie:** Mon Oncle D'Amerique

4:10
9 Kiner's Korner

4:30
7 Wide World of Sports
9 Music World
13 Tony Brown's Journal
31 Wall $treet week

5:00
5 Starsky & Hutch
9 Hardy Boys
13 To be announced
31 World of Charlie Company

5:15
11 **Movie:** Gordon's War (1973). Paul Winfield, Carl Lee. A Vietnam war veteran returns home to Harlem to find his wife hooked on drugs.

5:30
13 Firing Line
21 Checking It Out
H Sneak Preview
S Jonathan Winters

6:00
2 4 7 News
5 **Special:** Churchill and the Generals. Hosted by Eric Sevareid.
9 Persuaders
21 Lord Mountbatten: A Man For The Century
31 All About TV
H **Movie:** The Americanization of Emily
S **Movie:** My Bodyguard

6:30
2 4 7 News
13 Shock of the New
31 Brooklyn Magazine
W **Movie:** Billy Boy

7:00
2 60 Minutes
4 Father Murphy
7 **TV Movie:** The Bad News Bears in Breaking Training (1977). William Devane, Clifton James, Jimmy Baio.
9 Entertainment This Week
11 Solid Gold
21 Last Chance Garage
31 Were You There

7:30
13 21 Numero Uno
31 Tony Brown's Journal

8:00
2 Coming Out of the Ice
4 CHiPs
9 Straight Talk
11 Billy Graham Crusade
13 Nova
21 The Music of Man
31 Four Days of the Masai
H **Movie:** Carbon Copy
S **Movie:** ffolkes
W **Movie:** The Blue Lagoon

9:00
2 Alice
4 **TV Movie:** The Legend of Walks Far Woman (1982). Raquel Welch.
5 Merv Show
7 Indianapolis "500"
9 It is Written
11 Lawrence Welk
13 Masterpiece Theatre: Flickers
21 **Movie:** Sanders of the River (1935). Leslie Banks, Paul Robeson.
U **Movie:** Eye for an Eye

9:30
2 Jeffersons
9 World Tomorrow
31 Genesis I & II
H **Movie:** The Dogs of War

10:00
2 Trapper John, M.D.
5 11 News
9 **Special:** Arthritis Telethon. Hosted by Tom Kennedy.
13 Not the Nine O'clock News
S Playboy Playmate Reunion

10:30
5 Sports Extra
11 From The Editor's Desk
13 To the Manor Born
31 The Land Where the Blues Began
W **Movie:** Modern Romance

11:00
5 Off the Set
11 Odd Couple
13 Independent Focus
31 Video Visions
U **Movie:** Le Sex Shop

11:15
2 News

11:25
4 News

11:30
5 David Susskind
11 Streets of San Francisco
H **Movie:** Caveman
S **Movie:** The Howling

11:45
2 Sports Update

12 MIDNIGHT
2 Barnaby Jones
7 News

12:10
4 **TV Movie:** Palms Precinct (1981). Sharon Gless, Steven Ryan.

12:15
W **Movie:** Sweet William
7 News

12:30
11 Rookies
13 Paik on the Air

12:45
7 Sports Special

1:00
2 News
7 **Movie:** Medical Story (1975). Beau Bridges, Jose Ferrer.
S **Movie:** American Gigolo

1:05
H **Movie:** The Haunting of Julia

1:07
2 **Movie:** Joe Kidd (1972). Clint Eastwood, Robert Duvall.

1:30
11 News

2:00
11 It's Your Business
W **Movie:** Black Girl

2:10
4 Mary Tyler Moore

2:30
9 Life of Riley
11 **Movie:** The Fugitive Kind (1960). Marlon Brando, Maureen Stapleton, Joanne Woodward. The film version of Tennessee Williams' "Orpheus Descending," with Brando playing a wandering bum who romances two very different women at the same time. Directed by Sidney Lumet.

2:40
4 Visiones

2:45
H **Movie:** The Americanization of Emily

2:54
2 Newsmakers

3:00
7 **Movie:** UMC (1969). Edward G. Robinson, James Daly.
S Playboy Playmate Reunion

3:10
4 First Estate

3:24
2 Public Hearing

3:54
2 **Movie:** Murder Once Removed (1971). John Forsythe, Barbara Bain.

4:30
11 Abbott and Costello

4:40
H **Movie:** The Dogs of War

5:00
7 News
11 Biography
S **Movie:** Conflict of Interest

5:30
11 Rangel Report

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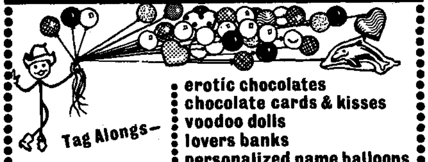

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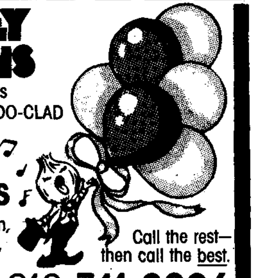

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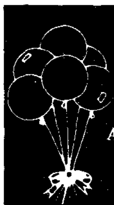

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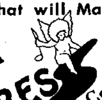

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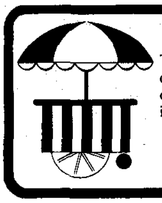

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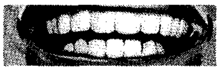

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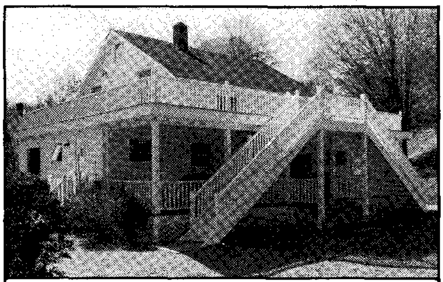

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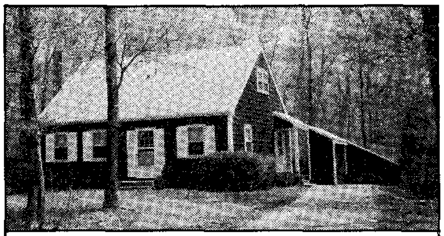

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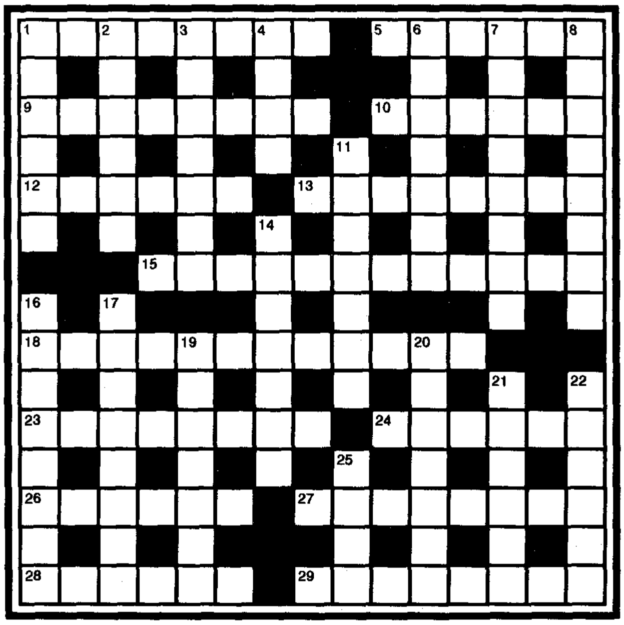
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Words that mean praise for a good cook? (4, 4)
5 Inspires one doctor to use differently. (6)
9 The head goes into the figures and acts. (8)
10 Navy breaks through a border where a battle occured. (6)
12 Have you left in a pair of spectacles from this town? (6)
13 During stress I had caused a mishap. (8)
15 Novel of monstrous proportions? (12)
18 Area that doesn't sound part of England's green and pleasant land! (5, 7)
23 One sheet to cover a couple of boys? (3, 5)
24 Fashionable friend confined to prison. (6)
26 Female one in the corps manufacturing a shell. (6)
27 Very determined—worked out the clue again. (8)
28 Unrefined listener accepts your old-fashioned ending . . . (6)
29 . . . whilst regular radio listener knows all about the goings-on in this morning game. (8)



Down

1 Do swim about! It shows erudition. (6)
2 Entice with metal in a direction towards something. (4, 2)
3 I'm not certain if I am one. (7)
4 Requirement of a fine editor. (4)
6 Birds spoil cans. (7)
7 Strange hue ended being not noticed! (8)
8 The interval time's up before one. (8)
11 Protects and projects. (7)
14 Game in which the white answer to the colour problem is to put them down! . . . (7)
16 . . . And here's a kind of race where the problem is to get over it! (8)
17 Pacific fleet could (surprisingly?) contain such a vessel. (3-2-3)
19 Just like Jack to be full of tricks? (7)
20 Spite sounds more highly offensive. (7)
21 Didn't win or lose the hole. (6)
22 Old church official uses broken blade on string. (6)
25 Ridge of water mass that many followed. (4)

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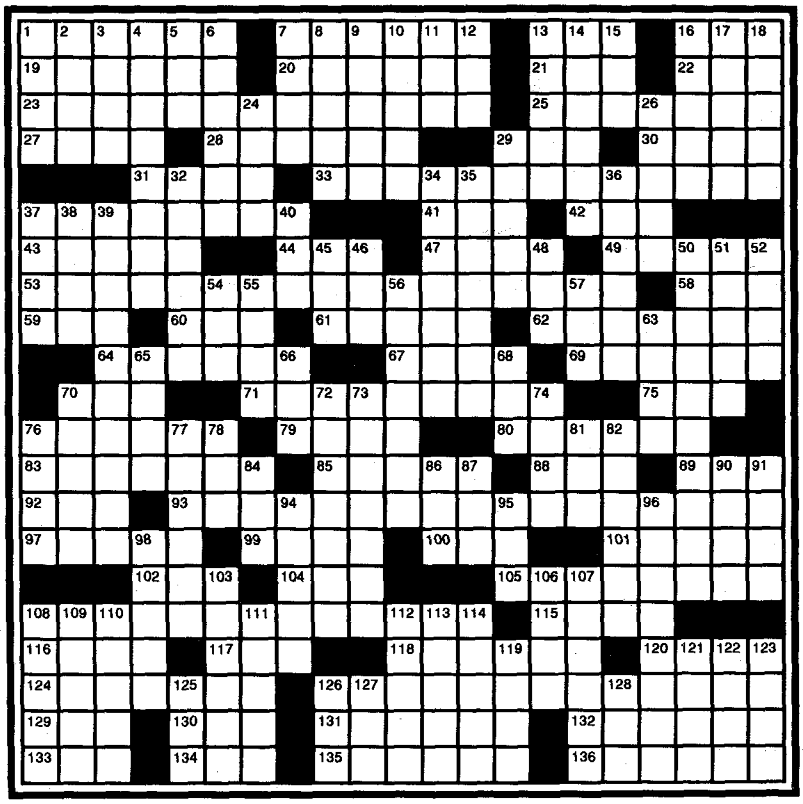
'THEME SONGS': CUE CROSSWORD / By Maura B. Jacobson

Across

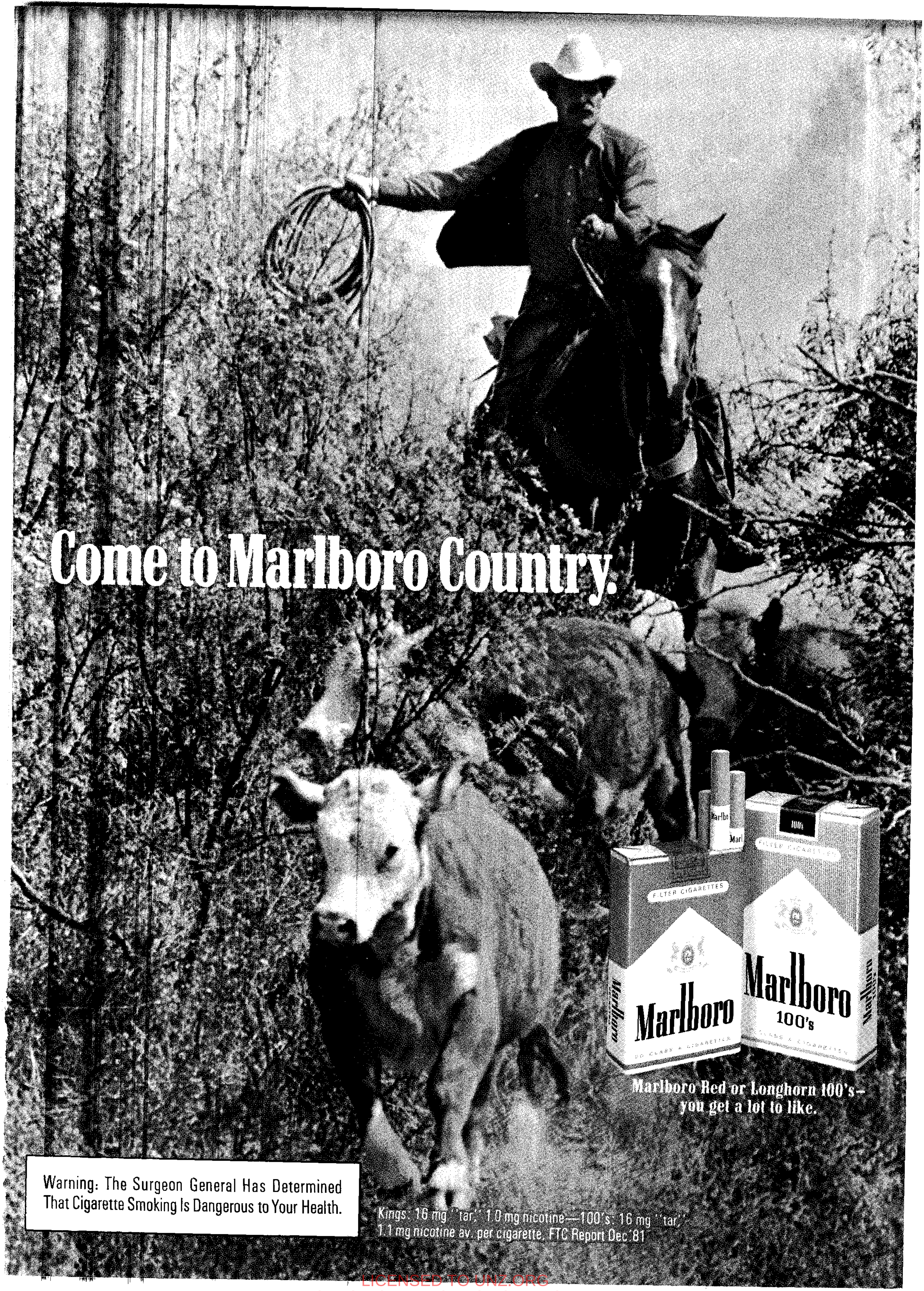
1 Chinese temple
7 Kenyan's neighbor
13 Polo Grounds great, with 129 Across
16 French connectives
19 Poplar trees
20 Hard feelings
21 Hail!, to Caesar
22 First gear
23 Freddy Martin's
25 Musical of 1927
27 Embraces
28 Of the ribs
29 "Ich bin —— Berliner"
30 Interrupter's sound
31 Germany's coal basin
33 Count Basie's
37 Anonymous
41 Barracks bed
42 Aunt of 85 Across
43 Pago Pago locale
44 Road-rescue org.
47 Andy's colleague
49 Ruhr city
53 Glenn Miller's
58 Uno, due, ——
59 Query
60 Altar commitment
61 —— lazuli
62 Roomy sleeves
64 Group of nine
67 Put one's foot ——
69 Isis's mate
70 B.O. sign
71 Benny Goodman's
75 E.T.O. head
76 Mark of disgrace
79 Thurmond of basketball
80 Not equitable
83 Personable
85 Salten's fawn
88 Col.'s superior
89 That, to Carmen
92 Math subj.
93 George Shearing's
97 "Beau ——"
99 Bosnian
100 Ending for malt
101 Walk-on role
102 Erhard's therapy
104 Word with whiz
105 Goes on a bender
108 Duke Ellington's
115 Cedar Rapids' county
116 Monad
117 Corner shape
118 Passé Peking creed
120 "—— nome," Verdi aria
124 Dagwood's boss
126 Mitchell Ayres's
129 See 13 Across
130 "—— Blue?"
131 Welles and Bean
132 Step forth
133 Bandsman Charles
134 Serviceability
135 On the formal side
136 Wainscots

Down

1 Footway
2 Baseball family name
3 Thug's group
4 Oversight
5 Malamute, for one
6 Trash receptacle
7 Lumberyard tools
8 —— a customer
9 La Scala's city
10 Soap plant
11 1967 film
12 Shinto shrine city
13 Puzo or Cuomo
14 Make apparent
15 M.G.M's lion
16 Statesman Root
17 Indian symbol
18 Everglades feature
24 Shredded
26 Hindu V.I.P.'s
29 Rock star John
32 "I've Got —— Kalamazoo"
34 Simple flute
35 Arrives
36 Genuflects
37 West Point abbr.
38 Inner part of a Greek temple
39 Glen Gray's
40 Morse dash
45 Relative of Pac.
46 Loose —— goose
48 Downcast
50 Charlie Spivak's
51 A Muppet
52 Monster's loch
54 Freshwater fish
55 Objective
56 Plague, old style
57 "Inka Dinka ——"
63 Southern France
65 Yuletime drinks
66 Hideaway
68 S.M.U.'s rival
70 Country crossing
72 Upholstery silk
73 Knife-wielder
74 Frosh course
76 Loot
77 Harass
78 —— Darya (Asian river)
81 Chemin de ——
82 Pro ——
84 Certain trains, for short
86 Halloween greeting
87 Suppositions
90 Ko-Ko's dagger
91 Trifling fusses
94 By the book
95 Alouette's nose
96 Set off, as a rocket
98 Cogs
103 Heat measures
106 Too
107 Skirted the basket
108 British royal house
109 Big Band vocalist O'Day
110 Big Band vocalist Kallen
111 Famed bovine
112 Titillate
113 "Othello" villain, et al.
114 Lunch hours
119 —— -bitsy
121 Of flying
122 Have a tantrum
123 Pindaric poetry
125 —— de cologne
126 Hebrew letter
127 Hockey's Bobby
128 Singer Sumac



Solutions to last week's puzzles appear on page 128.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